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Weekly Review OF THE *World's Music*

Forty-Third Year Price 15 Cents

Published by Musical Courier Company, Inc., 437 Fifth Avenue, New York.
Entered as Second Class Matter January 8, 1883, at the Post
Office at New York, N. Y., under the Act of March 3, 1879.

Subscription \$5.00 Foreign \$6.25 Annually

VOL. LXXXV NO. 12

NEW YORK, THURSDAY, SEPTEMBER 21, 1922

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SAN CARLO OPERA SEASON OPENS WITH BRILLIANT PERFORMANCE OF "AIDA"

Opera Goers from All Corners of the Metropolis and the Suburbs Gather at the Century Theater When Impresario Fortune Gallo Begins His Sixth New York Engagement—Enthusiasm Knows No Bounds and Huge Audience Makes of the Occasion a Truly Get-Together Social Event as Well—Marie Rappold Stars in the Title Role—The Week's Repertory

Opera came back to the old home of the Century Opera Company for the first time in eight years when Fortune Gallo took his San Carlo Opera Company to that house for the first time to begin its twelfth annual season and its sixth New York engagement.

There is no finer theater in America than this same Century, which was built regardless of expense, and, since the reconstruction of the auditorium, it is a decidedly better house for opera than when the Century Opera Company itself held forth there.

On Monday evening an audience gathered which represented that portion of the social and musical life of New York that has already returned from its vacation—an audience that thoroughly enjoyed the performance and indicated its enjoyment by heartiest applause at every opportunity. As usual, Fortune Gallo, with his perpetual smile, was in the great foyer of the theater to welcome with friendly eye the throng that came to observe his annual opening, which has come to be the real signal for the beginning of musical events in Manhattan each season.

SPECIAL ARTISTS AND FEATURES.

Impresario Gallo promises new operas and new artists for his four weeks in New York. Anna Fittiu—appearing as guest with the company—will sing Salome for the first time, Dorothy Jardon will be a new Carmen, Marie Rappold is appearing as in some of her best known roles, Eleanor Cisneros will repeat the Ortrud in "Lohengrin" which gained her so much critical attention last year, Tamaki Miura, the Japanese soprano, will sing Butterfly for the first time in New York in several years, and the tenor section will be strengthened by the addition of Guido Ciccolini. Henri Scott, the American bass, is another guest artist.

The entire company includes the following artists: (Soprano) Mmes. Rappold, Jardon, Fittiu, Miura, Charlebois and Lucchese; (mezzo sopranos) Mmes. Cisneros, De Mette and Klinova; (tenors) Ciccolini, Bosacchi, Famadas, Barra and Curci; (baritones) Valle, Kaplick, Giuliani and Royer, and (bassos) Scott, De Biasi and Cervi. The principal Italian conductor is Carlo Peroni, and Ernest Kupch will direct the German opera.

The repertory of the first week consists of "Aida" (Monday evening), which is reviewed in this article, and the following operas, which will be noticed in next week's issue: "Tosca," Tuesday; "Rigoletto," Wednesday; "Martha," Thursday matinee, and "Carmen," Thursday evening; "Madame Butterfly," Friday; "Lohengrin," Saturday matinee, and "Il Trovatore," Saturday evening.

THE "AIDA" PERFORMANCE.

Fortune Gallo set a high standard for himself with the opening performance on Monday evening, September 18, a standard which will be hard to keep up through the four weeks of the New York season. The opera chosen for the debut was the brilliant and spectacular "Aida," and the cast was as follows: Aida, Marie Rappold; Amonasro, Joseph Royer; Radames, Amador Famadas; Amneris, Stella De Mette; Ramfis, Pietrio De Biasi; King, Natalie Cervi.

Mme. Rappold's Aida is not new to New York. It has been seen many times at the Metropolitan, but it is some time since she last sang it here.

Mme. Rappold was in best voice. Despite her long career on the stage, it retains all its freshness and she manages it with marked skill, scoring her effects with surety and ease. Her acting, too, is as satisfactory as it always has been. In fact, her Aida must be ranked with the very first to be seen anywhere on the operatic stage today. The audience was quick to appreciate the unusual treat she was offering, and there were no less than four recalls after the "Ritorna Vincitor," in the first act, an enthusiasm for the prima donna which continued throughout the evening.

Amador Famadas, Spanish tenor, made his New York debut in the role of Radames. He was naturally nervous at first, especially with that *bete noire* of tenors, "Celeste Aida" confronting him in the first five minutes; but he sang it better than many a more famous artist has on an opening night, and from then on was in complete command of himself. The voice is youthful, fresh and of good quality, especially in the upper register, and the production excellent, except for a slight tendency to force. As an actor he is entirely competent. Famadas is a distinct addition to

the Gallo forces and shared honorably in the success of the evening. Joseph Royer, excellent actor and singer, gave a finished portrayal of Amonasro and those two mighty Gallo basses, de Biasi and Cervi, loosed their sonorous organs as Ramfis and the King respectively. Stella de Mette, as Amneris, was hardly up to the rest of the cast vocally, but she gave a good routine presentation of the role.

The chorus seemed larger and more vigorous than in pre-



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HERBERT WITHERSPOON.

whose studios will re-open on Monday, September 21. The Herbert Witherspoon Studios are among the most complete private vocal studios, either here or abroad. Vocal technique; repertory in opera, oratorio and concert; special and individual programs for song recitals arranged by Mr. Witherspoon; acting; sight-reading; analysis; theory and harmony; ear training; French, Italian and German languages—pronunciation and diction, and style in all schools of composition are included in the course of instruction. A new feature this season will be a class, personally conducted by Mr. Witherspoon, which will include attendance at performances at the Metropolitan Opera House and various song recitals and concerts with explanatory lectures previous to the performance and general class criticism the following day. Twelve assistant teachers, especially and personally trained by Mr. Witherspoon in all branches, including practice teachers and accompanists, round out the personnel of the studios.

vious Gallo seasons. It was excellently drilled, singing in time and tune. There was a large ballet, with a very lithed limbed and nimble young lady, Stasia Ledowa, for prima ballerina. The orchestra numbered some fifty men, many of them old acquaintances from the Philharmonic and other local organizations. It was by far the best orchestra

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Americans Win French Awards

The prize competitions in piano playing at the French-American Conservatory of Music, Fontainebleau, were held on September 13. Competitors played behind a curtain and the jury was made up of several musicians prominent in France. First prize in the advanced classes went to Beveridge Webster of Pittsburgh, second to Maria Pettit of New Jersey, and honorable mention to Myro Polache of

San Francisco and Elizabeth Webster of Pittsburgh. In the preparatory course the first medal was awarded to Catherine Legman of Springfield, Ill.; the second to June Sanders of Washington, D. C., and the third to Leyland Coon of Boston. Agnes Nicholson of Cincinnati received honorable mention.

SECOND ZURO OPERA WEEK CONTINUES TO ATTRACT

Familiar Operas Presented with Excellent Cast—Fred Patton Makes His Operatic Debut—Robert Ringling Also Heard for First Time Here in Opera—Riesenfeld Conducts Several Performances

"LA GIOCONDA," SEPTEMBER 12.

There were two starlights on September 12 when the Zuro Company presented "La Gioconda." Edith de Lys, in the title role, acquitted herself in excellent fashion and deserved much of the credit for the success of the evening. However, a great deal of praise must be given to Lorenzo Bozzano, who, as Alvisé, created quite a furore. The singing of Arabelle Merrifield, as Gioconda's mother, was good, and Ordenez showed ability, both as actor and singer, in the role of Barnaba. Baldrich did well as Enzo, and Dorothy Pilzer won no little success as Laura. Bozza was Zuane and Baldi the Isepo. The one mar to the performance was the continual talking back-stage; this sort of thing should never be allowed.

Director Zuro obtained some fine work with his orchestra, but particular credit should go to the chorus, which was excellent. The singers not only showed careful training, but also an unusual amount of enthusiasm that lifted their work above the average. The performance was especially a delightful surprise to those who attended these operas for the first time.

"RIGOLETTO," SEPTEMBER 13.

An excellent performance of "Rigoletto" was given on Wednesday evening and well deserved a far larger audience than was on hand. Unlike the two first evenings, the curtain was raised promptly at 8:30 and the intermissions were not overlong.

Lucy Gates did some fine coloratura work as Gilda, the difficult trills being taken with the utmost ease. Hers is a bell-like voice of much beauty. Augusto Ordenez, as the jester, created a splendid impression both vocally and histrionically. Ralph Errolle was well cast as the Duke and, needless to say, there was tremendous applause after the "Donna e Mobile" aria. Fred Patton, the bass-baritone, who has won such remarkable success in concert and recital, made his first appearance on this occasion on the operatic stage and acquitted himself very creditably; he had the role of Count Monterone, and put the proper dramatic force into the utterance of the curse on the Duke and Rigoletto. Those who handled the small roles capably were Lorenzo Bozzano, Sparafucile; Elinor Marlo, Maddalena; Luigi dalle Molle, Count Ceperano; Susan Ida Clough, Countess Ceprano; Fausto Bozza, Marullo; Beatrice Wightwick, Giovanna, and Miriam Lax, a page. Josiah Zuro was the efficient conductor.

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Friends of Music Plans

First American performances of works by Malipiero, Zemlinsky and Bela Bartok are promised by the Society of the Friends of Music for its tenth season. Six concerts are scheduled, five in the Town Hall and one at Carnegie Hall. There will be four special programs devoted to Bach, Beethoven, Brahms and Schubert, in turn.

Among the soloists already selected are Mme. Cahier, the American contralto; Mme. Sigrid Onegin, the Swedish contralto; Bronislaw Huberman, violinist, and Artur Schnabel, pianist. For another season the society's conductor will be Artur Bodanzky.

The chorus of the society will again be under the efficient direction of Stephen Townsend, through whose efforts such an enviable standard has been maintained in the past. The Society is managed by Loudon Charlton.

Katharine Mackay to Marry

To-day (Thursday), September 21, Katharine Mackay, daughter of Clarence H. Mackay, is to be married to Kenneth O'Brien, son of Justice Morgan O'Brien. Miss Mackay's father, president of the Postal Telegraph Company, is a prominent figure in the musical world as well, being president of the New York Philharmonic Society and one of the directors of the Metropolitan Opera Company.

Hammond-Hurst Suit

Reports come from Detroit, Mich., to the effect that Juliet K. Hammond has entered suit in the Wayne Circuit Court against Isobel J. Hurst for the accounting of the financial status of the Detroit Concert Bureau.

CONSIDER YOUR CAREER AS FUN, SUGGESTS WERREN RATH, AND BE PATIENT, HOPEFUL, PAINSTAKING AND DILIGENT

But, Says the Noted Baritone, if You Have Not the Fundamentals for a Career, You Just Naturally Do Not, or Should Not, Have It—Some Important Points for Students, and for Artists as Well

"It is seldom," said Reinald Werrenrath in a recent interview, "that I permit myself the responsibility of advising young students as to what they should do to have a musical career, or even if they should have one at all. It is a very great and serious responsibility. A career, to most people, means the hope of eventual recognized success in a certain line of activity, and as such the selected subject of the line should be undertaken only if the person is well fitted for it. The possible success of a musical artist depends on so many tenuous things that I hesitate to offer suggestions. Therefore, when I say that a person should be well fitted for his work, I mean that he must have the fundamental requisites such as voice if he is a singer. He must have the fundamental musical technical knowledge acquired at an early age through the study of harmony, counterpoint, history of music and musicians, a thorough knowledge of the poets of various countries, and at least a working knowledge of the various languages.

"Another reason why I have always hesitated to give advice is that there is so much of it given via press agents and reporters. This advice has little real meaning and relativeness. It merely conveys new items or cleverly written series of platitudes, or possibly just trite truisms that any serious minded student could figure out for himself. As I said above, if you haven't the fundamentals for a career, you just naturally do not, or should not, have it.

"Heretofore when I have been requested to discuss careers in general, my own in particular, I have been asked to be technical as to some details of study. Now, however, I am given the opportunity of expressing myself as to what I feel are the fundamental requirements. They are far less tangible and far more important.

"If a man or woman feels he or she would like to be a successful singer they must have, primarily, a tremendous desire to sing. That is, the singer must express himself, his entire being, for his entire space of time on earth, through the medium of song, and he must be honestly sincere about it. Secondly, he must have the thorough understanding of what a career, the very word, means. The former no one on this earth can tell or teach him; he must know and feel it within himself. The latter is a matter of analysis and interpretation.

"Nothing flatters me more than to have someone say, 'Why, Mr. Werrenrath, what a remarkable career you are having.' I love the word career in its true sense, in the sense the dictionary gives, not in the generally accepted form of the word. Most students figure a career as something at the end of a short road. A sort of electric sign bearing the magic word 'Success' or 'The Pinnacle of Achievement.' It is far from that. A career is 'a life period of conspicuous or remarkable activity,' the dictionary tells us.

How expressive, how concise, how incisive! A career is not an achieved thing of finality. It is a period of never ceasing and conspicuous activity, along the road of ideals, developing the desire to achieve. If you grasp that, you have much to work on. No true artist can admit that he is at the top, or that he has completed any study or even any part of it. As soon as does this his work collapses, because art is not static. Neither is a career or any material or spiritual manifestation in the whole universe. We must either advance or retard, and if we think we have achieved so that no further development or study is necessary, we naturally disintegrate, retard, decay. The man who feels he is at the top of his profession must fall. If he can't go on up, he must come on down. What a warning to the self-satisfied—particularly the popular 'big' artist! For the higher they get, the harder they fall. Subconsciously, I believe I have always felt that for each time I think I have advanced a little along the road of my art and ideals, I remember and think deeply of this saying. Each year I feel the necessity to guard my progress more closely, and therefore to work harder.

"Yes, I think we all ought to consider our careers as fun. By all means! But as a fun and an enjoyment in a never ceasing task. Here is where we think in a circle, and come back to the original and greatest essential, the desire to sing. If we have this desire the work will be fun, and inversely we have the truism that the fun will be our work.

"Definiteness of purpose must never fail us if we want to be recognized in our work, or have what is commonly known as a career. Emerson puts the case very concisely when he speaks of men who talk a lot about wanting careers, and actually do nothing to acquire them. They are 'Parlor Soldiers,' he says, who shun the battle of fate where strength is born. We are not all fated to be singers without even a struggle. A career is not easy, however enjoyable or glorious it may be. Do you think that John McCormack merely echoed Caesar and said, 'Veni, Vidi, Vici,' and presto! he was the great star he now is? Indeed, he didn't, and he is still one of the hardest workers and the best student I know. He is always digging for new material, new thoughts, new developments. He is an example par excellence for young students. He has always had another essential which is exemplary, he is self-reliant. It sounds easy to be self-reliant, but it isn't. Don't you all know many students who have an idea that they can get the necessary component parts of a career from some one else or some source outside of himself? If a vocal teacher doesn't do miracles for him immediately, he blames his lack of incredible advancement on the teacher and not on himself, where the blame usually belongs. Does he say, 'Maybe it is my fault?' or 'I have failed to grasp the mean-

ing of all this, or possibly this thing is greater than can be assimilated at one fell swoop—it must be digested?' No, he is discontented, and instead of analyzing and finding a fault within himself, which may possibly be easily corrected, he blames the teacher, and says, 'Well, I guess I have got all that that particular instructor can give me, and I'll move on to the next one.' This discontent is the want of self-reliance, and it is the infirmity of will that deprives hundreds of a recognized success in spite of the great talents they may possess. Again I quote Emerson, who says that "If our young men miscarry in their first enterprise they lose heart." Do you lose heart, too?

"I think I can give you all some good advice simply by asking a few pertinent questions, with the hope that you do not think them impertinent. Are you patient, and hopeful? Are you assiduous, painstaking, and diligent to the point of drudgery? Are you willing to recognize that you must never stop working, that you are still and always will be in the student class? Do you take a vocal lesson every day, as most of us do when we are not out of town singing a concert? Do you keep in good physical as well as good vocal condition? Do you work with a good coach on your songs and oratorios, with a good language teacher on your foreign songs, so that your diction and intonation is as good in all languages as it should be in English? Are you always on the lookout for new and good material? Do you actually dig, dig, dig after undiscovered material in music shops and libraries? Have you any thought to make a pilgrimage to Washington to the Congressional Library for new-old music?

"Summing things up, the race is always run, it is never won. If it is won the game is played out, the bubble has burst, you have had your career—it is a thing of the past. You no longer have that period of remarkable and conspicuous activity except in retrospect. It reminds me of an unsuccessful tenor I once knew who had always had a wonderful high B flat 'last night' but just happened to be in bad voice 'today.'

"As for myself, I am a student, and I hope I am having a career."

Sturkow-Ryder Begins Season

With a number of September dates, Theodora Sturkow-Ryder, Chicago pianist, has already opened her season, which looks like a continual succession of engagements for her. Her September dates include: September 3, a concert at the Oak Park Country Club; 10, Skokie Golf Club, Glencoe, Ill.; 11, Riverside Woman's Club; 17, Lake Shore Country Club, Chicago; 20, recital in Racine, Wis.; 24, at La Grange, Ill.; 25, Appleton, Wis., and 27, Neenah, Wis. Among the novelties which Mme. Sturkow-Ryder is offering this season are three numbers by the new Russian composer, Paul Held (very modern, very polyphonic, very interesting, according to Sturkow-Ryder). One is a "Soliloquy," one "Voices of the Woods," and one, written for this gifted artist and dedicated to her, is called "Etching of Sturkow-Ryder."

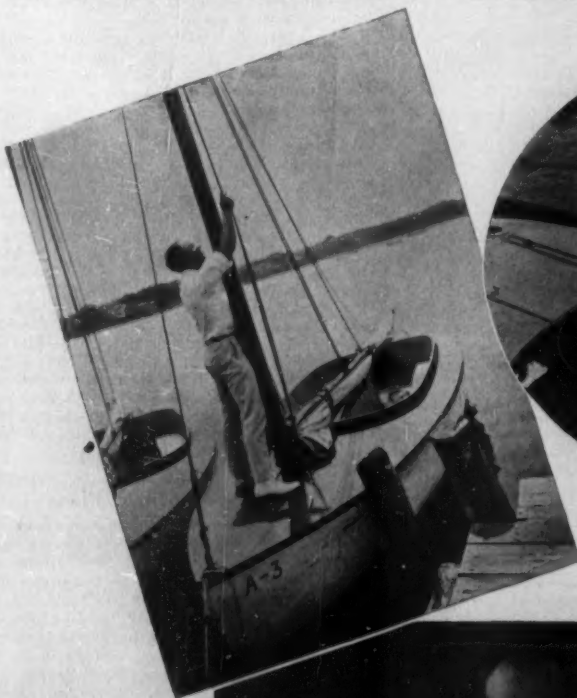


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MISCHA LEVITZKI REALLY RELAXES.

Musio lovers, who have been impressed by the seriousness of this talented young artist of the key-board, will be interested to hear that this summer Levitzki is really indulging in rest and some fun. The accompanying snapshots will bear out testimony. They are: (1) Training for the cup; (2) in his speed boat on the Shark River at Avon-by-the-Sea, N. J., where he has his summer home; (3) in the garden with his sister!!!; (4) in a relaxed mood on the porch of his summer home; (5) before the plunge.

EFFICIENT VOCAL STUDY

A Series of Nine Articles Setting Forth the Advantage of Intelligent Application of the Principles of Efficiency in the Work of a Student of Singing

BY HARRY COLIN THORPE

Article No. III—Common Sense

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Why do persons having little or nothing in the way of natural endowment take up singing? Why do legions of students allow themselves to be hoodwinked by charlatan teachers? Why do vocal students run from one studio to another in the quest for a voice magician who will "put you on the stage in six months"? Why do they persist in studying voice, voice, voice, when they cannot even read a simple hymn at sight or play "Old Dog Tray" on the piano or any other musical instrument? Why are so many half-baked students trying to thrust themselves prematurely upon the public? Why does the novice always think that he can have a great career without earning it?

The answer to one and all of these questions is: Because the average vocal student (and nine tenths of them are average) does not use his commonsense! Being merciful, I have put it in that way, for although we commonly hear that musicians have "no brains" and that the vocal student foots the list of musicians, I am sure that many vocal students have at least the rudiments of commonsense, but that they fail to use them. And yet, as we shall see, it is one of the most vital efficiency principles. In fact, it is really the cornerstone of efficiency, for without it the successful application of the other principles is impossible.

When you were thinking about the matter of ideals, and setting up your primary and secondary ideals, what guided you? If you are a soprano, what prevented you from making the alto voice your ideal? In forming your ideal of health, why did you not assign yourself four hours of sleep per night? And in your planning, what made it possible for you to decide how much time should be given to each operation? Or to determine what exercises you need to practice? Certainly, your commonsense; and the efficiency of what you have done so far under the heads of Ideals and Plans has depended largely upon how much commonsense you brought to bear upon the task. "What then," you ask, "is commonsense, and can it be trained or developed?" These questions and others I shall try to answer in this article.

As a student of English composition in college, I learned that one way of defining a thing is by telling what it is not. I shall adopt this method in trying to point out the essentials of commonsense, by giving instances of failure to use it and then analyzing the difficulty in order to find the cause. By so doing we shall gain a clearer understanding of what is really meant by "commonsense."

Let us suppose that you, as hundreds of students are continually doing, apply to a teacher for tuition because you like the singing of one of his pupils. You could not do a more nonsensical thing, although, as I say, it is done every day. You have made a decision of tremendous importance without considering more than the merest fragment of the evidence in the case. Do you know how long this student has worked under her present master? Do you know the state of her voice when she entered the studio? What do you know of this teacher's own training? Of his general education? Have you heard other pupils of this teacher? What is his reputation among reliable musicians? What vocal principles does he teach? These facts and many others should be considered before making a decision. Your error, then, consisted in deciding before you were in possession of all the facts. Remember this!

Now let us take the same case from a different angle. You have heard this student sing and you like his work, but before making a decision you decide to get further information. You inquire as to the length of time she has been with the present teacher, and also ask the condition of the voice before that time. From other sources you gather facts about the training and general education of the teacher. You go to reputable musicians in order to learn of the teacher's reputation. You hear other students from the same studio and you gain some knowledge of what this teacher teaches. But if the pupil whom you heard had to strain for the high notes, if you misunderstood her statement as to the time she had been with her present teacher and as to the condition of her voice, if you read that the teacher had studied six years with a certain master whereas the statement was perfectly clear that he had studied six weeks—if you were guilty of all these errors in observation, you could scarcely hope to make a wise decision. This time you got all the facts, but you failed to get them correctly. Your observation was inaccurate.

AGAINST THE EVIDENCE.

In our next instance let us assume that you are trying to decide whether or not you should embrace the career of a singer. You are noting your good and your bad points—those which would help and those which would hinder you in your chosen profession. You know, for example, that you have an unusually good voice, you have sung successfully as an amateur, and you have a great desire to sing. On the other hand, you have little money, a poor physique, only moderate mental powers and average musical talent. These facts and many others are to be weighed; but as most of us mortals do, you allow the favorable facts of your good voice and amateur successes to assume undue importance, and you decide to be a singer although most of the evidence is against it. Obviously, the mistake here was that age-old one due to prejudice.

Let us return once more to the first suppositional case cited in order to illustrate still another form of error! And this time you avoid former mistakes; you get all the needed facts in the case, you get them accurately, and in weighing the evidence pro and con you do not place undue emphasis on any of your data. You learn that the student whose work you liked really represented the work of her teacher and that she had been with him for five

years. You found this teacher enjoying a very favorable reputation and that he had turned out scores of excellent singers. In a word, all of your findings supported the view that the teacher in question was a most unusual one. In spite of these facts, however, you decide to study with someone else. Just why you did this, we need not know; the point to note is, that after the evidence had been accurately gathered and carefully weighed, you drew the wrong conclusion. This is a case of false logic.

I am quite sure that you realize the failure to apply commonsense in each of the four cases cited above and also that in each case this was due to one form or another of poor judgment. You saw that in the first case you erred in not securing all the facts; in the second, the trouble was inaccurate observation; in the third, giving undue emphasis to certain facts—prejudice; and in the fourth, false logic. The way to make a sound judgment, obviously, must be the reversal of this faulty procedure by: 1. Getting all the facts; 2. Observing correctly; 3. Avoiding prejudice; 4. Reasoning logically.

Important as is sound judgment, however, it is by no means the only factor in commonsense. You and I know many persons who have excellent judgment and yet lack commonsense. Commonsense is not only a matter of right thinking but also of right feeling. Pure reason alone governs very few human beings; practically all of us are dominated by our ambitions, desires and aspirations to be, to do, and to become. Even although your judgment had favored your studying vocal art, you never would have acted on the matter without a feeling of interest or enthusiasm to become a singer. Therefore, while judgment is the controlling or guiding agency, feeling is the motive power or driving force of commonsense.

We all know that some feelings are constructive, while others are diabolically destructive. Witness the trembling of the enraged person, the pallor of the frightened and the stupor of the deeply grieved. Science has recently proved by experiment that intense anger, jealousy, fear and other feelings, liberate powerful poisons in the body of the subject, whether man or beast. Needless to say, the destructive feelings have no part in common sense. You know, undoubtedly, of many persons, who, although having sound judgment, will allow themselves to commit actions which are the very antithesis of commonsense because they are for the moment governed by some feeling such as anger, vanity, envy and so on. On the other hand, feelings of enthusiasm, aspiration, good will and kindness are not only constructive but are absolutely necessary in the exercise of commonsense. To analyze further this matter of feeling in relation to commonsense would be overstepping the limits of this paper, but I trust that enough has been said to show you the need for encouraging and developing your better feelings in connection with sound judgment. Never forget, however, that judgment is the governing agency in this wonderful compound called commonsense and that the element of feeling must be kept under close control. Vocal students especially, need to develop the directing and guiding influence of commonsense.

You remember, no doubt, that in a former article I pointed out the interdependence of efficiency principles, showing that the application of any one, will involve some or all of the other principles. This inter-relationship must be kept in mind all through these studies, for efficiency is not the patch-work science which it might appear to the superficial observer. Each principle represents one phase of this great science, and only one; therefore efficiency is only attained by a concert of all the principles. We shall now proceed to note some of these inter-relationships.

INTER-RELATIONSHIPS.

Your first step in efficiency was taken when you began to formulate primary and secondary ideals, and in taking this first step you unconsciously used more or less commonsense. Since that time, however, you have gained a clearer understanding of what constitutes commonsense, and it will be wise for you to bring your earlier efforts under this searchlight for review. When you decided upon your primary ideal or ultimate aim, did you consider all the facts and were your feelings right? In deciding to strive for a career as a vocal recitalist, for example, did you consider everything which would tend to make or mar your career? Suppose you test yourself in this way: At the top of a sheet of paper state your primary ideal and then draw a vertical line dividing the paper into two columns. On the left side write every fact which you can think of which points against the wisdom of your choice, while on the right side you indicate the facts which uphold your choice. This is an exercise of great importance and it may reveal some very interesting information. Be sure that your list is as complete as you can possibly make it.

Next, you must check the items on each side for the purpose of correcting errors of observation. For example, let us suppose that you have listed as facts supporting your choice of ideal, "Good voice" and "Recital work pays well." Are you sure that your observation in the first case is correct? Are you aware that self-appraisal is apt to be far from just? Have you had expert opinion on the question? As to the second fact listed, let me ask: How do you know? Did "someone" tell you it was so? Was he a reliable authority? Or did you just guess at it? Do you actually know of singers who are faring well financially in recital work? How much do they make? Have you definite figures or are you guessing again? These are a few of the tests which might be applied to determine the accuracy of your data. Be sure that all your facts are right.

When you have all the facts and have them right, you

are ready to weigh them. And when you begin this judicial process, look out for your feelings! Do not let your great desire to embrace this career prejudice you in the matter, and above all do not decide that you will become a singer because John Smith or Mary Jones has done so "and you know that if they can succeed, I can, too!" Try to approach the problem in a disinterested way, your only desire being to be perfectly fair and just in all of your decisions.

When this is done, you must reason logically to your conclusion. In this last step it is very easy to go astray, so be on your guard against any and all errors of reasoning. Remember that two and two make four and can never be anything else so long as time shall last. Just as inexorable are the laws of logical reasoning and you must be able to show the reason for every conclusion which you draw.

PLANS AGAIN.

Having noted briefly the application of commonsense to the principle of ideals, let us consider for a few moments the relation of commonsense to the principle plans. You doubtless followed the suggestions in the second article of the series and developed plans for many phases of your work and life, but if you are wise you will now go over the ground a second time and see whether by the use of more commonsense you cannot materially improve some or all of your plans. One of your chief plans was that indicating how your time was to be spent, and I know from experience the many opportunities to "fall from grace" in outlining such a program. If you were feeling very ambitious when you did the work you probably erred on the side of virtue by giving yourself more work than you could possibly do. Here is another case where feeling ran away with judgment. It is far from commonsense for a vocal student to work so long and hard each day that he is always a bit fagged, for singing requires a clear head, steady nerves and a feeling of buoyancy in general. Therefore, see that your plan calls for enough sleep, exercise, rest and recreation to keep you up to the standard necessary for first class work.

Another plan which you made was that for building up a comprehensive and adequate repertory. The fulfilling of this plan offered a splendid opportunity for the use of commonsense and I hope that you did not pass it by! Did you show your commonsense by consulting standard works on song literature to help you in compiling your lists, or did you just depend upon your own meagre knowledge? If you sought aid from some such source you not only displayed commonsense but you made use of another principle which we shall learn of later on. You also had the chance to demonstrate your commonsense by the appropriate choice of well known, standard songs and arias, and those of a more novel character. You were very foolish if all your selections were old, hackneyed "chestnuts," when you might as well have introduced many excellent numbers which are less frequently heard.

One might go on forever pointing out instances which call for the use of commonsense, for this category would include every one of our thoughts and deeds. This principle is one which is universal in its application and we shall all do well to make commonsense an ideal, and then plan to attain it. In leaving the topic try to remember that the chief constituents of this precious compound are sound judgment and right feelings.

[The following articles of this series have already appeared: 1. Introduction; 2. Plans. The remaining articles are as follows: 4. Records; 5. Competent Counsel; 6. Schedules; 7. Standardized Condition; 8. Standardized Operations, Written Standard Practice Instructions, Despatching; 9. The Fair Deal, Efficiency Reward, Discipline, Resumé.—The Editor.]

Theater Named After Crimi

One of the most interesting events of Giulio Crimi's summer was his visit to Paterno, Italy, his birthplace. The Paternesi had planned a gala day in honor of the visit of their distinguished countryman. Bands were playing the Royal Hymn when he entered the city; everywhere were displayed banners bearing "Long Live Crimi;" and thousands lined the streets along which his automobile approached, showering it with flowers. The big ceremony of the day was the opening of the new theater which was named after him, Eden-Crimi, and the scene attendant upon the tenor's singing on this occasion is indescribable. The theater was packed to the utmost, while those unable to gain entrance clamored outside deliriously. He was continuously showered with flowers, and the people, unable to express their emotion in mere applause, sat on the edges of their seats and screamed. At the conclusion of the performance the entire population awaited him outside with torches, banners and fireworks, fighting to carry him off on their shoulders, and the modest Crimi was so overcome by the manifestations of love and admiration of his countrymen for him that he was scarcely able to speak.

Spirit of Spain at Hollywood Bowl

A program of unusual interest was recently presented under the baton of Alfred Hertz, conductor of the San Francisco Symphony Orchestra. All-Spanish was the program. The soloist was Estelle Heartt Dreyfuss, and several of her numbers were selected from Gertrude Rosa's "Early Spanish-Californian Folk Songs." The audience consisted of more than 6,000, the largest gathering of music lovers assembled during the season.

Akimoff to Open Season October 8

Alexander Akimoff, Russian basso, formerly of the Petrograd Opera House, will open his season on October 8, when he will give a recital in Orchestra Hall, Chicago, assisted by Daphne Edwards, pianist. Since his first American recital, which took place last October in Carnegie Hall,



ALEXANDER AKIMOFF,
Russian basso.

New York, Mr. Akimoff has enjoyed marked success in the concert field in this country. In addition to appearing with the Detroit Symphony Orchestra, under the direction of Ossip Gabrilowitsch, he was heard in three concerts in Chicago last spring. April 23, he sang at Cohan's Grand Opera House; May 1, with the symphony orchestra, and July 26, in an open air concert at Cuba Park. He is under the management of K. C. Raclin.

"In Candyland," Mana Zucca's Latest

In a very attractive book, with colored cover and colored pictures by Julie, there has just appeared from the press of the John Church Company the latest compositions of Mana Zucca, a group of little songs for and of children, with verses by Elsie Jean. It is the most attractive collection of children's songs that has been issued in some time, both as regards appearance and contents, and the publishers have spared no expense in its production. Mana Zucca's never failing vein of melody and her ability really to express humor in music have not failed her. All the



songs are attractive, some of them ("Licorice Stick," "Jelly Bean," and the melodious "Chocolate Drop") notably excellent. The vocal line is simple—any bright child can learn the songs—and the accompaniments, though varied and clever, make no great demand on technic. All in all a book that is bound to be a bright spot in any home where the little ones love music.

THE SAN CARLO OPERA

(Continued from page 5)

Gallo has ever had here, and Carlo Peroni, conducting, was evidently glad to have such an instrument under his command. He let it go—occasionally a trifle too much for the solo singers—and at the end of the second act worked up a stirring climax that recalled the palmy days of Cleofonte Campanini. Peroni has steadily grown in authority and command since he first began to direct here.

There was great enthusiasm throughout the evening, the audience frequently breaking into the scenes after favorite numbers—even choruses—with crashes of applause; and after the second act there were enough flowers handed over the footlights to start a dozen or so florist shops. It was an auspicious opening—the house was crowded to the last seat—and, as already remarked, Fortune Gallo will truly have a task to keep up through four weeks to the standard he set for himself on the opening night.

Prof. Karl Fuchs Dead

Danzig, August 25.—Prof. Karl Fuchs, the distinguished musicologist, pianist and writer, died here yesterday at the age of eighty-four. Fuchs was one of the most gifted musicians of his time, but sacrificed his pianistic artistry for the sake of Riemann's theories, of which he was a leading adherent. He was one of the closest friends of Nietzsche, whose anti-Wagnerian ideas had a great influence upon him, notwithstanding the fact that he was a pupil of Bülow. Of Fuchs' important writings the "Practical Introduction to Phrasing," which he wrote with Riemann, was translated into English and published in New York. "Die Zukunft des Musikalischen Vortrags," "Künstler und Kritiker" and "Takt und Rhythmus im Choral" are some of his other titles. Since 1879 he lived in Danzig, as organist and lecturer. His "Musikalische Hörstunden" were far-famed in Germany. P. R.

Von Klenner Vocal Studio Notes

On August 18 and 26 recitals of vocal music were presented by Von Klenner artist pupils, the first at Peacock Inn, Mayville, the other at the Baptist Church, Mayville, on Lake Chautauqua, where Mme. Von Klenner's vocal school has its summer headquarters. In these affairs the following singers, all of them products of the Von Klenner-Garcia School, took part: Helen Greenwood, Elsie Peck, Edna Banker Brewer, Ruth H. Barnes, Marie Dzikowicz, Klare Marie See, Elizabeth Knauth Nelson and Aimee Clayton Jones. Standard vocal music of the highest character was performed by the young artists, and notable was the fact that American composers' songs appeared frequently, among them being numbers by Ambrose, Millard, Van de Water, John Prindle Scott, Buck, Brackett, Gerrit Smith, etc.

Klare Marie See, coloratura soprano, has been continuing her studies with Mme. Von Klenner at Point Chautauqua; she has been re-engaged as the head of the vocal department of the Tiffany Music School, Springfield, Ill. Lee Hess Barnes has been engaged as director of the vocal department of the Meadville, Pa., Conservatory. James Westley White is engaged as director of the vocal department of Guilford College, N. C. Olivia Thomas has been made the director of the vocal department, Women's College, Pensacola, Fla. Marie Dzikowicz, coloratura soprano, has been secured as solo soprano at the First Presbyterian Church, Amsterdam, N. Y. Edna Bookes Brewer is the new contralto soloist of St. Luke's Church, Rochester, N. Y. Anna Clyde Plunkett, contralto, has returned to her home in Houston, Tex. Elizabeth Knauth Nelson has

been engaged as soprano soloist at the First Methodist Church, Jamestown, N. Y. Marie Anderson, who has been spending the summer in Norway, giving concerts with Christian Sinding, will return in early October to continue her vocal studies with Mme. Von Klenner. Conrad Murphy, pupil of Mme. Von Klenner and one of the best known teachers of Florida, announces the reopening of his studio at Tampa.

Nellie and Sara Kouns Delight Invisible Audience

Have you seen Nellie and Sara Kouns sing their duets? The question is quite correct. Recently a moving picture company made a picture telling the wonder story of radio. Nellie and Sara Kouns were engaged to appear in this picture showing the broadcasting of a concert. In the picture they are shown singing to the "invisible audience," made up of thousands of radio fans. It is very probable, therefore, that within a few weeks after they have been heard by the huge radio audience, some of those thousands may have seen the picture of the concert previously heard "via radio."



Burgo Photo Co. Photo

NELLIE AND SARA KOUNS

broadcasting for the radio and being photographed by the movie camera at the same time.

The appearance of the Misses Kouns was particularly desired in this picture since it is said that they were the first artists to broadcast a concert when radio was in its infancy not so long ago.

Concert Bureau for Witherspoon Studios

Incident to the opening of the Herbert Witherspoon studios on Monday, September 25, is the new list of instructors. Most of the well known assistants of Mr. Witherspoon will retain their customary positions.

A feature of interesting importance is the engagement of Enrica Clay Dillon, who will take charge of the opera class during the coming season. Miss Dillon has made an enviable reputation in her work, and it is a source of great satisfaction to Mr. Witherspoon to be able to announce her as the dramatic instructor for the studios. It is expected that Miss Dillon will give a performance at the end of the season in which only pupils of the studios will take part.

An interesting innovation is the concert bureau conducted by Charles N. Drake especially for young pupils who have been prepared by Mr. Witherspoon for public work. Mr. Drake is working along rather original lines to book these young artists for engagements which will be valuable as a means of gaining experience in public work.

The pupils will have the usual advantage of many free lectures, musicales, etc., and five special programs will be given by the pupils at the Hotel Majestic. Mr. and Mrs. Witherspoon (Florence Hinkle) will give a joint recital for the pupils during the season.

The list of instructors is as follows: Herbert Witherspoon, Florence Hinkle, Graham Reed, Edith W. Griffing and Walter Leary, voice; Helen Wolverton and Alice Nichols, practice teachers; Dr. Arthur Mees, oratorio; Enrica Clay Dillon, acting; George A. Wedge, sight reading, theory and harmony; Louise de Ginsheim, French; Diano Toledo, Italian.

Victor Quartet a Popular Combination

The quartet of Victor artists, comprising Olive Kline, soprano; Elsie Baker, contralto; Lambert Murphy, tenor, and Royal Dadmun, baritone, is creating a stir in the musical world. The popularity of the individual members, who have been identified with some of the most important concerts and festivals given around the country for several years past, give these artists unusual prestige. Recent bookings for the organization include Springfield, Ohio; Erie, Pa.; Crookston, Minn.; Huntington, W. Va.; Akron, Ohio, and Buffalo, N. Y.

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PUBLISHES ALL KINDS.

"Will you be kind enough to inform me if the firm of J. Fischer & Bro., which, I understand, has its headquarters in New York, specializes in music for the Roman Catholic Church? I have been told that this firm does so. Your Information Department has been of much help to me in solving the problems that occur in my musical life."

The house of J. Fischer & Bro., Fourth avenue and Eighth street (Astor Place), N. Y., is the publisher of all works bearing the trade mark "Fischer Edition." It is true that the firm, established in 1864, at first specialized only in music intended for the service of the Roman Catholic Church, but twenty years ago it extended its publications to cover the general field of music, and now has a thoroughly eclectic catalogue. Its list of organ music is now attracting international attention. Contributors to that department, just to mention the names of several, are Gaston M. Dethier, Pietro Yon, Ralph Kinder, J. Frank Frysainger, G. Federlein, Alexander Russell, Oscar E. Schminke, Carl McKinley, Russell King Miller, etc.

In the field of choral music the firm has given a fine account of its doing. Most noteworthy is the series known as "Schumann Club of New York collection of part songs for women's voices," arranged and edited by Deems Taylor, and comprising, all told, in the neighborhood of seventy-five compositions of the first class. Fischer Edition contains an equally good number of part songs for men's and mixed voices.

Of songs of the better class, J. Fischer & Bro. have brought out during the past ten years many noteworthy compositions from the pens of representative American composers. James P. Dunn's "The Bitterness of Love" was among the first to be published, and in rapid succession were added compositions by A. Walter Kramer, Deems Taylor, Victor Harris, Howard McKinney, Cecil Forsyth, Giuseppe Ferrata, Bertram Fox, Bryceson Trehearne, Fay Foster, Gena Branscombe, Lily Strickland and Gertrude Ross.

To many, most especially in school circles, the firm is known as the publisher of the popular operettas for amateur choruses—as they are so extensively and thoroughly advertised in all English-speaking countries—by W. Rhys-Herbert, Edward F. Johnston, Humphrey J. Stewart, Virginia Woods Mackall. Among them are the operettas "Sylvia," "A Nautical Knot," "Bulbul," "The Wild Rose," "Pocahontas," "O Hara San," "A Fairy Rose," "The Runaway Song," etc. The sacred cantatas of H. Brooks Day ("An Easter Cantata," and "A Christmas Cantata"), and W. Rhys-Herbert ("Bethany," "The Christ Child," "Bethlehem," and "The Nazarene") are also published by this firm.

"ROI DES VIOLONS."

"What does this title of 'Roi des Violons' mean? Of course I know the translation is 'King of the violins,' but what great violin was it that obtained such a title? Or does it mean that someone played so well he was the king of the violins? There is nothing about it in my musical dictionary, so, perhaps you will have the kindness to inform me on the subject. This title is of interest, showing as it does the struggle between art

and authority. September 24, 1321, the fiddlers of France formed a regular corporation with a code of laws in eleven sections. The Confraternity was founded by thirty-seven members whose names have been preserved, and they prospered so well that in 1330 they purchased a site on which they erected a hospital for poor musicians. It was commenced in 1331 and finished in 1335, dedicated to St. Julien and St. Genest. The superior was styled "King," and in the fourteenth century Robert Caveron was the king (1339), Copin de Brequin (1349), Jean Caumes (1387) and Jehan Forterin (1392).

In 1407 the real musicians, vocal and instrumental, separated themselves from the mountebanks and tumblers who had been associated with them by the statutes of 1321, forming a new constitution which received sanction from Charles VI in 1407. It was enacted that no musician might teach or exercise his profession without having passed an examination and been declared competent by the King of the Minstrels or his deputies. These statutes continued in force down to the middle of the seventeenth century. The names of some of the kings have been preserved. Louis Constantin, who was king from 1624 to 1655, was a distinguished artist, violinist to Louis XIII and composer of pieces for strings in five and six parts, several of which have been preserved.

The title was changed in 1514 to "Roi des Menestrels du Royaume." Branches were established in principal towns of France in the sixteenth century. Later, no one could be admitted to the society without serving apprenticeship of four years and paying sixty livres to the king, and ten livres to the masters, the masters themselves paying an annual sum of thirty sous to the corporation and a commission to the king for each pupil.

Masters alone could play in taverns and in public places; if others did, the king could send offenders to prison and destroy instruments. This monopoly was the fundamental cause of the breaking up of the society; in 1773 the last king resigned and his office was abolished.

TO APPEAR THIS SEASON.

"I should be greatly obliged if you would send me a list of some of the artists who will visit this country for the first time in the season 1922-23?"

The names of such artists will be published in the MUSICAL COURIER as soon as they are announced.

Marie Zendt Cancels Alaskan Trip

Owing to a very inconvenient attack of illness, Marie Sidenius Zendt has decided to forego her vacation trip to Alaska and will, instead, prepare for her strenuous concert season by spending the next two weeks in Wisconsin.

Instead of appearing at the Oak Park Country Club, September 3, Mrs. Zendt sang there on September 10. Her radio concert with the Daily News in Chicago had to be postponed until some time in October. The soprano has been spending the summer studying new songs to be added to her already large and varied repertory, and declares she has found several new works that she will very much enjoy presenting on her programs.

May Peterson Engaged by Louisville Shriners

May Peterson, the "Golden Girl of the Metropolitan," who has the distinction of being the only grand opera or concert star who is an honorary member of the Mystic Shrine, has been engaged by the Kiosar Temple, of Louisville, Ky., for a recital to be given under its auspices this season.

T. S. Lovette Returns from Wales

T. S. Lovette, Welsh pianist and eminent musical educator, who returned to this country last week on the Aquitania from his home in Wales where he had been spending the summer, went immediately to Washington to begin work at his new School of Music which opened September 15. Here he found that a number of students from the South and Southwest, who will be resident pupils of the school, had preceded him and were ready to begin work.

Mrs. Lovette—formerly Eva Whitford—mezzo soprano and vocal teacher, has spent a very strenuous summer in Washington attending to the many business details in connection with their new work.

Mr. Lovette will teach artist pianists and hold classes for advanced theoretical work and composition. He will also give a special course of lectures for teachers and a series of lecture recitals in the early winter. He will be assisted by two of his artist pupils, Xelma Brown and Gladys Hillier, who will be members of the faculty.

Mrs. Lovette will be in charge of the vocal department and Winston Wilkinson, violinist, who first attracted wide attention by winning in a contest of the National Federation of Music Clubs and has since won an enviable reputation as a violinist, will be at the head of the violin department. He will have the assistance of his wife, Marie Maloney, who will act as his accompanist.

Mr. Lovette will present four artist pupils in recitals between now and December. During his stay in Wales, he was one of the "distinguished visitors at the Welsh National Eisteddfod," to quote from the South Wales Daily News and the Western Mail. Here he had the pleasure of meeting many old friends, among whom were Samuel Langford, musical critic of the Manchester Guardian; Sir Beddoe Reese and Llewelyn Morris—known as Llew Ogwy—the Eisteddfod director and poet.

Merle Alcock for Bach B Minor Mass

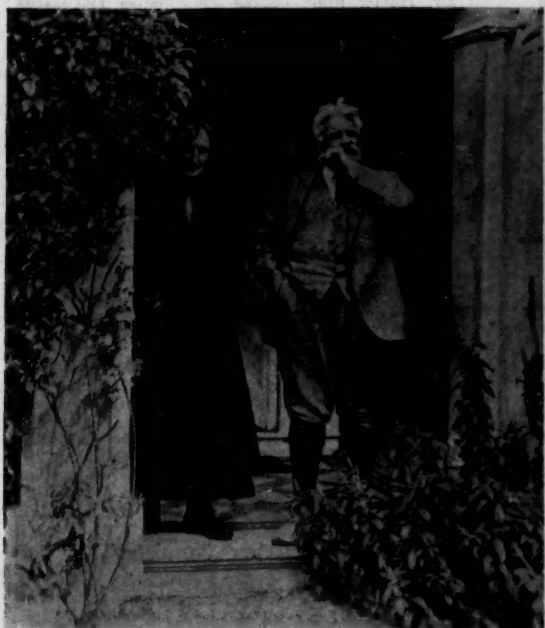
Merle Alcock has been engaged by the Apollo Club of Chicago to sing the contralto part in Bach's B minor Mass, which the society will give on February 26, 1923.

Rogers Talks for Musicians' Club

On the evening of September 13, Francis Rogers gave a talk on "The Study of Singing" before the Music Students' League at the Musicians' Club in New York.

Elizabeth Bonner to Sing in Lincoln

Elizabeth Bonner, contralto, will give a recital on October 2 in Lincoln, Neb., for the Matinee Musical Club, of which Mrs. L. H. Trester is the president.



THE REUNION OF THE McCORMACK FAMILY

This summer, for the first time in many years, John McCormack and his brother and sisters met at the home of their parents, at Greystones, near Dublin. The accompanying pictures show: (1) The tenor's parents, Anthony and Hannah McCormack; (2) Anthony and Hannah McCormack and their son, John; (3) [left to right] Mrs. John McCormack, John McCormack, his sisters, Florence and Aggie, and his brother, James; [seated] the tenor's mother and father, and [in front] his children, Gwendolyn and Cyril, and his sister, Mary.



PAYMENT IN ADVANCE

By FRANK PATTERSON

The other day a teacher, who is rapidly forging to the front, said to me: "Oh! I have no patience with it all! I never read the MUSICAL COURIER nor the papers because they are always harping on how much people make. Nothing but money, money, money, as if there were no ideal in music except how much you can get out of it!"

I laughed. I knew that this teacher was a regular reader of the MUSICAL COURIER because he had several times commended our editorials, also several times respectfully begged to differ with our point of view. And I also knew that he was not exactly averse to the song of the dollar, though he might combine the getting of it with an exemplary idealism.

"To most people that is the sweetest song in the world," I remarked, "and they like to have us harp upon it. It's only the failures that hate to hear about the successes of others, and you're not a failure. That's only jealousy, anyway. If the dollar song was about their dollars they wouldn't mind hearing it. And as for idealism, the trouble with idealism is that those who preach it never practice it, and those who practice it get their heads inflated with poison gas, or laughing gas, or some other kind of gas, and go floating around in the skies without a foot on earth. If this was a world of idealists it wouldn't last long. Pretty soon there wouldn't be anybody here to have any ideals. They would all have starved to death. Why, it was inflated idealism that almost got us fixed so if two little squib, pocket-handkerchief nations over in Europe somewhere got in a scrap, we would have to send ships and soldiers over there to slap their wrists. Idealism! —"

But this was too much. I couldn't have put my foot in it any deeper if I had tried. My friend flew at me with beak and talons spread. I was defaming his idealistic idol!

I silenced him with a look, spreading out a flat hand forbiddingly. "All right," I said, "I believe you. I'll take your argument for granted and acknowledge myself convinced. And, of course," I backed down, "idealism is really the thing. Nothing else matters very much."

And that, if you know what I mean, is really a fact. You may not like the word, and you may agree with me that it is a dangerous word, but you cannot get away from it.

It is a dangerous word, and a dangerous thing. There is no more dangerous ideal than the ideal of idealism. It is more dangerous even than present day "hootch" and far more intoxicating. It is the only real moonshine. Those who dope themselves upon it are dipsomaniacs of the worst type.

That, however, arises not from any inherent quality or attribute of the thing itself, but from its abuse. Idealism is much like religion: all right if you do not overdo it. But most idealists are as fond of excess as the sort of religionists who live in deserts, wear shirts of thistles or go naked, torture and burn those who do not agree with them, and otherwise demean and deport themselves in an unseemly and shocking manner.

Except for the persecutions, most of these poor, deluded unfortunates did no harm to anybody except themselves, aside from the influence of their example and their doctrines, which had no more to do with true religion than idealism has to do with music. And likewise the idealists in the world of music, hangers-on about the fringe of the cloth of gold, do no harm to anybody but themselves, except by their influence and their doctrine, and, to some extent, by the exercise of a subtle persecution.

These idealists are not exactly dreamers, but they deny the practice. Most of them are failures because they are short on muscular training. They lack finger or throat technic and they excuse themselves by claiming that such things are of the earth earthy, and have no part in so idealistic a profession as music. They substitute mind for muscle, but for the most part a little investigation proves that even their minds are not properly trained, for they can no more write a fugue than play one.

And so, when my teacher-friend uttered his idealistic ultimatum, I had to laugh a bit, for I happened to know he had gone through the muscle mill and was trained up to the last notch of practical proficiency. But I also knew what he meant, and fully agreed, realizing, at the same time, the great danger of this sort of preaching.

Be it said, then, for the sake of young and old alike, but chiefly for the young, that music is the most strictly practical of professions, being, however, at the same time, the most idealistic. No musician ever succeeded without

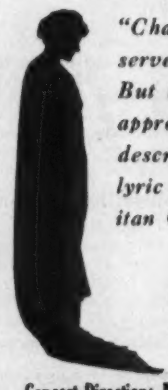
being an idealist, and the more his idealism the greater his success. And no musician ever succeeded without being coldly and calculatingly practical, and the more practical he is in his practice days the higher he will climb on the ladder of his profession.

Where one fails from lack of talent, a thousand fail from lack of idealism and technical efficiency. Idealism means not a dream phantom but a goal, an ideal. Not the goal of technic but the goal of self-expression. Technic is but the wing on which one soars toward the ideal, but if that ideal is not clearly seen, one soars at random and falls, at last, into the valley of failure.

That ideal goal is a message, something that the artist or composer strives to convey to his hearers through music, and if he has no message, he is sure to fail. The doctrine of idealism should go that far and no further. To the student it should say: "Find your message. But be sure of what you have to say and then say it. Get your wings of technic, strengthen your pinions so that you may soar high and far, but seek ever and always your goal. Let your every thought be the ideal."

That is plain enough, is it not? Day after day advanced students, embryo artists, make their bow to the public and have nothing to say. They have thought, probably, of two things: technic and success. But success is never a goal in art. Success is just as much a side issue as technic.

Technic can be won by hard work but success is never won by technic alone any more than a writer can make a



"Charming is a word to be reserved and applied with care. But there was never a more appropriate word than that to describe May Peterson, the lyric soprano of the Metropolitan Opera Company."

The Wilmington Morning Star (N. C.) said the above about May Peterson, soprano of the Metropolitan Opera Co.

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great book merely because he knows how to write, or a composer a great work because he knows the rules of composition.

Interpretation is just as much invention as is composition. You can deliver your message just as well through a sonata, a song, a concerto or a symphony of one of the great masters as through any work of your own—perhaps better. The performer gets his exalted position not because he understands Bach or Beethoven, but because he understands himself. He has a personal message for his audience. The work that he interprets is just as much a mere vehicle of personal expression as is his technic or the instrument on which he plays.

He "interprets" the work—the word is well chosen. He translates it according to his own understanding of it. He allows it to shine through the color of his own personality, and a hundred artists will give a hundred different interpretations of the same work, will deliver through it a hundred different, individual messages to their audiences.

Faith in the sacredness of that message is the only real idealism. The idealist is absolutely honest with himself and determined to deliver his message truthfully. And the audience knows! The audience knows instinctively and instantly whether the message is truthful or not, whether or not the artist is convinced of the truth of his own interpretation, whether or not he is playing a game of deceit and affectation, preening himself in borrowed plumes. The audience knows, and on that knowledge hangs success or failure.

This is idealism, the idealism of giving. For in art one

must give before he can receive. In art there is no payment in advance. The goods must first be delivered, and they must be real and genuine. Do not fool yourself, you cannot fool your audience. And do not forget that the world demands the union label of idealism in art and will accept no other.

SASKATCHEWAN SEASON GIVES PROMISE OF NEW ACTIVITY

Many Musicians Have Now Returned from Vacations—Studios Reopen

Regina, Saskatchewan, September 1.—Prominent among the student bodies of Saskatchewan are those who come to Regina for music instruction, and this is certainly a progressive music center, producing splendid results, for Regina musicians make it of great importance to keep themselves familiar with the cream of the world's music and to be well informed regarding the latest and best methods. They also are closely affiliated with the most prominent schools of the world and are working in co-operation with them, and now those who took time for a holiday are returning refreshed and invigorated to resume their duties again.

Prof. W. H. Buckley, who undertook a motor trip to Buffalo, N. Y., Chautauqua and New York City with his family, covered some 2,260 miles on his trip east. Returning, however, he shortened the road by 330 miles when he took the boat from Muskegon, Mich., to Milwaukee, returning to Regina in time to resume his usual classes September 1. While on this tour Mr. Buckley took advantage of an opportunity to attend class lessons and concert classes of Ernest Hutcheson in New York, and also to take a special course from him in technical principles.

Professor Henry, Fellow of Toronto College of Music, associated with the Board of R. A. M. R. C. M., London, England, resumed charge of his music studio September 1. In addition to piano tuition and vocal classes he will give special instruction in theory, including rudiments, harmony, counterpoint, history and musical form. He makes a feature of preparing students for the Associated Board of R. A. M. R. C. M., London, England, and all Canadian colleges, including degrees of Associates and Licentiate, and training vocalists for oratorio, opera and concert work.

Cecil Egg, organist of Knox Church and teacher of piano, found pleasure at Saskatchewan Beach. On the program of Sunday concerts given there in an auditorium known as "The Chalet," his name was discovered along with other artists, the eleven members of the Elliot family orchestra, of Brandon. On many occasions The Chalet was filled to overflowing when talent producing grand opera, orchestral and favorite vocal selections were in order. At one concert John Bell, vocalist, sang several solos, accompanied by Professor Egg. Another pleasant event was when Dr. Homer Flint, of the Episcopal Diocese of Pittsburgh, who was rector of Montpelier, Vt., when Mr. Egg was choir director there, visited him.

The Elks lodge has been rather "to the fore" of late. The Elks Band has made its introductory bow to the public of the capital city. The band was listened to by an assembly of nearly 3,000 people at Wascana Park, and a few evenings later it rendered selections at the Regina CKCK radio broadcasting station. On this occasion the band was enhanced by vocal selections rendered by local artists, Miss Fiesell and Sam Livingstone.

Considerable music interest is now reverting to the Leader Building. The radio is responsible, for here a costly and up-to-date apparatus has been installed and each evening concerts are broadcasted. Fred Laubach, a leading pianist who assists in arranging the programs, is a very busy man indeed, and secures the very best talent. Radio fans are daily sending in letters and telegrams of appreciation and thanks to the Leader office for the excellent entertainment provided. A short time ago operators at the radio station reported a call from Mr. Wilson, a Denver (Col.) man, who stated that the Denver radio circles were making it a habit to listen to the Regina programs each evening.

Anna Pavlova was in Regina recently. She came from Europe to Canada on board the Empress of Scotland, then going west en route to Vancouver. She sailed from Vancouver to Yokohama aboard the steamship Empress of Canada.

R. G. B.

Skjerne-Fischer Nuptials

On September 9 Alex Skjerne, pianist and accompanist, was married to Frances Fischer in Philadelphia. After a brief honeymoon they are to go to Bloomington, Ind., where Mr. Skjerne occupies the post of professor of music at the State University.

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ST. LOUIS ORCHESTRA TO BE HEARD IN MANY CITIES

Spring Tour of Organization to Begin in March—Local Season Starts November 5—Conductor Ganz Enjoying Trip Abroad—Municipal Opera Shows Profit

St. Louis, Mo., September 8.—The spring tour of the St. Louis Symphony Orchestra has been arranged and will begin March 19, according to announcement of Manager S. E. Macmillen. Mr. Macmillen has returned recently from a swing around the circle of cities to be visited, and reports much interest in the orchestra, its conductor, Rudolph Ganz, and its forthcoming tour. The cities to be visited are in Missouri, Kansas, Oklahoma, Texas, Louisiana, Mississippi, Alabama, Iowa, Nebraska, Illinois and Tennessee, and the tour will consume six weeks. It will open the day following the closing of the regular St. Louis season. Upward of forty-five cities will be visited in the tour.

The 1922-23 season of the orchestra will begin November 5 with a Sunday afternoon "Pop" concert, and the first Friday and Saturday symphony concerts will take place on November 10 and 11.

In a letter received from Rudolph Ganz, conductor of the orchestra, it is announced that a number of new compositions will be presented on this year's programs. Mr. Ganz, who, with Mrs. Ganz and their son, is summering in Switzerland at his childhood home, writes that much of his busy leisure has been filled in perfecting plans for rebuilding the stage at the Odeon, where the symphony concerts are held. Just what these plans are and whether they will be put into effect this year or next has not been announced.

Mr. Ganz writes that a family reunion was held in Zurich on the occasion of the seventy-fourth birthday of the conductor's father, and at that time all the living members of the family were present. The Ganz family is intensely musical and has among its members an opera composer and a number of concert artists, besides the famous pianist and orchestra conductor who holds the baton over the St. Louis Symphony Orchestra. Mr. Ganz plans to sail for home on September 30 and will reach St. Louis about October 15, when he will at once start work for his season's concerts.

MUNICIPAL OPERA SHOWS PROFIT.

*A total of \$41,873 is the profit made by the Municipal Opera Association for the season 1922. It was announced at the close of the season that a considerable profit had accrued, but the exact figures were not given out until the year's business was audited. The opera making the largest profit was "Miss Springtime," the total ticket sale of which was \$28,660.75, and the total profit \$8,020.34. Next in line was the "Spring Maid" with a total ticket sale of \$27,034.75 and a profit of \$6,190.74. The auditor's report shows that the average weekly attendance was in excess of 18,000 persons and that the ticket receipts averaged slightly more than \$1.07 per paid admission during the entire season. There was a large season subscription in addition to the single ticket sales, and a certain proportion of the seats in the Municipal Theater were, in accordance with the city

ordinance which governs the theater, free to the public. The St. Louis Municipal Opera is said to be the only self-sustaining organization of its kind in America. The present season has been the most profitable in its history and the surplus of the season just ended will be used in improvements in the theater and stage for next year, so the association announces.

NOTES.

Announcement was made last week that the Ukrainian National Chorus will appear in St. Louis the coming season, though the date for this appearance has not been announced. Elizabeth Cueny, president of the Concert Directors' Association of America and a leading concert director of St. Louis, who is traveling abroad with her sister, Alma, is expected home about the middle of September.

V. A. L. J.

A Triumph for Mme. Samaroff

In brilliant fashion, before an audience which included the elite of New York, Philadelphia, Boston and other of the great eastern cities, Olga Samaroff marked her return to the concert stage by appearing in recital on August 22



Photo by Kubey-Rembrandt Studios

OLGA SAMAROFF

(Mrs. Leopold Stokowski) and her daughter Sonia.

at Bar Harbor for the benefit of the local hospital. Not only was the performance a genuine artistic success, but it is reported a greater sum was realized for the hospital than ever before in the history of these affairs. All of the boxes

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New subscriptions reported:

Blanche Van Buren	\$1
Herman Devries	1
Mrs. Herman Devries	1
Delphine Cook	1
Mrs. Cooper Kirk	1
René Devries	1
Freda Winegart	1
Irene Blix	1
Martha Romeiser	1
Louis Kuppen	1
William Wylie	1
Harriet White	1
Victoria Dymarkowski	1
Margaret Hayes	2

Subscriptions previously listed	\$15
Amount received to date	\$975
	\$990

at \$50 and all of the seats at \$5 were completely sold, and so great was the demand for tickets that on the day of the recital extra chairs had to be placed in the hall. One enthusiastic auditor wrote Mme. Samaroff that "the audience was breathless over the beauty of the concert."

Mme. Samaroff's opening engagement for the coming season will be with the Philadelphia Forum. In the same week she will play with the Detroit Orchestra in Detroit, appearing a few days later with the same orchestra in Buffalo. Mme. Samaroff has been engaged by the orchestras of Detroit, St. Louis, Boston (five appearances), New York (Philharmonic and Metropolitan Opera House) and Philadelphia.

Mme. Samaroff spent the summer at Bar Harbor with her husband, Leopold Stokowski, and her little daughter, Sonia.



Photo by Morse, N. Y.

Katherine Bacon

English Pianist

"Showed an engaging musical personality and an uncommonly well-trained and well-formed technique."—RICHARD ALDRICH, *New York Times*.

"Has many praiseworthy qualities, a large, full tone, sound technique, understanding of various types of music."—*New York Tribune*.

"Was one of the few pianists of the season whose playing stood out from the hasty mass."—*New York Sun*.

"The little Englishwoman has an excellent equipment. She commands respect through her musicianship, her sincerity and her sense of artistic proportion."—MAX SMITH, *New York American*.

"Few pianists who have made their initial bows in New York have aroused the unusual interest Miss Bacon has evoked."—*New York Telegraph*.

"It is very rarely that one hears such an entirely satisfying piano recital."—*Baltimore Sun*.

"Has a delicate touch that is very sure, but developed surprising vigor when it is necessary, * * * played with brilliance and force."—*Washington Herald*.

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A TESTIMONIAL

LaGrange College

LaGrange, Mo.

Department of Music
Marie Kellogg, B. M.

Aug. 10, 1922

My dear Mr. Zerffi:

Now that the School year has come to a close I am more than anxious to write you of my year's experience in teaching your method of developing the singing voice. I do not do this for my own sake, nor, perhaps, even for yours, but I've squandered my youth and a small fortune on false doctrines concerning vocal art, and false prophets of success in that art, and if I can save even one vocal student from the heart-breaking experiences which have been mine, I shall feel richly repaid for the little time and trouble expended on this letter.

I shall not tell you of my self-directed efforts toward further development in singing since leaving you, but will allow you to be the judge of that when I return for more instruction. Rather will I tell you a few incidents growing out of my work as a teacher.

One of your pupils once made the assertion in your studio that a singer would have to have the sad experience of a marred voice because of wrong instruction before they would have the patience to perfect their singing by your manner of development; but that is not true, for I have pupils who have never studied before and yet are enthusiastic over the work. To be sure some of them have "blue lessons" occasionally, but I have not lost a pupil through discouragement. On the contrary, pupils who had thought of changing schools another year are returning because of the voice work.

Evidently the voice students gossip with the other students concerning work in my studio, for not long ago a ministerial student who was studying expression as an aid to public speaking came to ask what was meant by "placing tones." He said: "She tells me to place 'em high, but I don't know what in the world she's talking about." I explained your method and demonstrated it. He is coming to me in the fall for work and is one of several students from the department of theology who are going to take voice work to "save their throats" for speaking.

Through no planning of mine one of the most satisfying comparisons of your mode of voice training with that still all too prevalent method of "holding down the larynx," "yawning in the back of the throat," and "smiling with the eyes" came under my observation.

One of my pupils, a tenor, a boy of eighteen who had studied but a few months, sang a duet with a baritone, a man of perhaps thirty-five, who had had six years' training in holding down the larynx and forcing his breath with all his might against it. It was very apparent not only to my pupils but to people in the audience, though not of the student body, that the baritone, although experienced both as a speaker and a singer, and possessing unbounded self-confidence, was the loser by the comparison. The strain upon his throat caused by his manner of tone production showed even in his speaking voice, while the tenor received many compliments both as to ease of production and quality of tone.

This College is affiliated with the State University, so in the summer we do nine weeks of Normal Training work. Anticipating a demand for Public School Music, I added this branch of music to my summer curriculum. The response was sufficient to demand the organization of a second class, and to these teachers I explained your method, as well as the danger of wrong methods. Some of these teachers, who teach in localities not far distant from the College, have spoken to me for special lessons week-ends and holidays. Thus it is ever so, when we have at length reached the fundamental truth of a subject, that truth bears in itself conviction.

But this letter is trying to lengthen itself into a manuscript and I conclude it hurriedly—I have taught voice for ten years, yet never have I closed a school year with such a feeling of contentment in work done for myself, for the College, and for the art of singing—for this I thank you.

Sincerely,

Marie Kellogg

Director of Music, La Grange College, La Grange, Mo.

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FOREIGN NEWS IN BRIEF

REINHOLD BECKER CELEBRATES EIGHTIETH BIRTHDAY.

Dresden, August 15.—Reinhold Becker, the well known song composer, recently celebrated his eightieth birthday, and despite total blindness, appeared to be as fresh and bright as ever. He was the recipient of all sorts of honors from delegates from all over the country. In the evening Lotte Kreisler arranged a concert in his honor, the program comprising his own compositions exclusively. A young singer, Luise Koehler, attracted attention for her fine delivery of some lieder, including "Frühlingslied," which in Becker's earliest years first made him famous. A. I.

BERLIN OPERA REOPENS.

Berlin, August 21.—The Berlin Staatsoper reopened its doors last night for the season 1922-23, with Mozart's "Zauberflöte" in the ordinary cast. Dr. Fritz Stiedry conducted. The opening of the Berlin Opera is not a social and artistic event of importance, as the house is closed only about six weeks in the year. Important revivals and novelties are not heard until October. The Deutsches Opernhaus in Charlottenburg also resumed activities with "Tannhäuser" on August 14. During the present month a third operatic ensemble has been playing at the big

"Volksbühne," and some distinguished guests, including Otilie Metzger-Lattermann, were heard in "Die Walküre," "Siegfried," "Butterfly" and "Carmen." A new soprano, Angela Sax, aroused unusual attention as Micaela, and Hertha Harmon, the American soprano who appeared as Carmen four times within six days, earned high praise in the local press. C. S.

GRAVESTONE FOR WOLFRAM VON ESCHENBACH.

Munich, August 22.—At the cathedral of the Church of Our Lady in Wolfram-Eschenbach, Bavaria, an epitaph to the minnesinger, Wolfram von Eschenbach, who is buried there, has just been solemnly unveiled. The monument is a beautiful product from the hands of two Bavarian sculptors, Willi Erb and Ludwig Sonnleithner. N.

DRAMATIC AUTHORS WANT ADDITIONAL PROTECTION.

Berlin, August 23.—There is a movement on foot in Germany to extend the copyright period for dramatic works from thirty to fifty years, and the union of German Dramatic Authors has already applied to the Ministry of Justice for a formal discussion of the subject. C. S.

AUER SIGHTED IN GERMANY.

Berlin, August 23.—Leopold Auer was seen in Berlin yesterday, but it was learned he is traveling strictly incognito. The professor confided to a friend that he was on his way to a sanatorium near Dresden, in order to recover from a near breakdown. C. S.

INTERNATIONAL CONGRESS OF COPYRIGHT ORGANIZATIONS.

Berlin, August 23.—An international congress of organizations for the exploitation of musical performance rights and mechanical reproduction rights, is to take place in Berlin at the end of September. This is the congress which was first to be held in Madrid, but has been changed to Berlin in order to enable all the existing societies to take part. It is hoped that a system of international co-operation such as existed before the war between the various countries, will be re-established. C. S.

FOLLOWING MUNICH'S EXAMPLE.

Dresden, August 20.—The Dresden Opera has recently raised the prices of its seats considerably. German patrons



Photo by Mishkin

MERLE ALCOCK.

the contralto, who has enjoyed an exceedingly pleasant and profitable summer right here in the United States—at Cape Cod. She studied two hours every morning, and the remainder of the time relaxed, enjoyed the water, golf, and also learned to drive a car. The 1922-23 season will be an exceptionally busy one for the contralto, for there will be numerous new engagements as well as reengagements. Her first trip will be to Texas in October, after which she will go to Columbus, Canton, Chicago, Boston, Minneapolis, Morristown, and other cities.

are, however, exempt from the raise, if they show a special pass bearing their photograph, supplied by the management. The idea is that the foreigners, with high exchange, must pay more to allay the rising deficit. The model for this practice is obviously Munich. R. P.

SAARBRÜCKEN'S NEW MUSICAL DIRECTOR.

Saarbrücken, Germany, August 18.—The post of general musical director of this city, which has been competed for by a number of musicians during several months, has now been definitely awarded to Felix Lederer, who for the past twelve years has been co-ordinated chief conductor at the National Theater in Mannheim. B.

WOLFF-FERRARI'S RECENT ACTIVITIES.

Milan, August 22.—Ermanno Wolff-Ferrari, who during the war wrote a new comic opera under the title of "The Queen's Garter," has recently been engaged on literary composition. He has completed a big symbolic fairy drama, "Ephemeros," and his latest creation is the book for a musical fairy tale, "The Ass's Skin." The comic opera has not been performed as yet. G.

KEMP TO CREATE NEW ROLE IN BERLIN AND VIENNA.

Berlin, August 23.—The new opera of Franz Schmid, of Vienna, "Fredegundis," which will be one of the novelties of both the Berlin and Vienna season, will have the advantage of having a very popular artist in the title role. Barbara Kemp is to create the part in both productions. The Berlin première will take place early in the autumn. C. S.

SOMETHING FOR ITALIAN COMPOSERS.

London, August 28.—A new opera house will be opened in Rome in the autumn, the Teatro Italiano della Novito. English composers, as well as those from other countries, may well be envious of the opportunity which has been given Italian composers by the management, which has invited them to submit new works for consideration, the aim being to produce thirty modern operas which have not been played before. G. C.

NEW EUROPEAN CHORAL MUSIC.

London, August 28.—A new Goossens work, "Silence," a choral setting of a poem by Walter de la Mare, has just been published by Messrs. J. & W. Chester, of London. This work has been written especially for performance at the Gloucester (England) Festival in September. The same firm has also just published the third part of Malipiero's choral series, "L'Orpheide." Another new choral work written especially for the Three Choirs Festival at Gloucester is Herbert Howell's "Sine Nomine," a fantasy for orchestra and organ, tenor and soprano and mixed choir. The theme is plain song in derivation and the voice parts are introduced more for their tonal value in the general scheme than for any meaning conveyed in the words used. G. C.

MINIATURE ESSAYS ON CONTEMPORARY COMPOSERS.

London, August 29.—Contemporary composers are the subjects of a very interesting series of miniature essays published by the London firm of Messrs. J. & W. Chester. Written in French as well as English, and including a portrait of each respective composer with a specimen of their calligraphy, outstanding figures already included are Arnold Bax, Eugene Goossens, Stravinsky, Francesco Malipiero, Lord Berners, Manuel de Falla and Selim Palmgren.

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EURIPIDES IN TERMS OF MODERN MUSIC.

Glastonbury (England), August 28.—This old town was last night the scene of the first performance anywhere of a new opera by Rutland Boughton founded on the old Greek story of "Alceas." A setting of Prof. Gilbert Murray's beautiful translation of Euripides' play, the music is of rare beauty and artistic import. The choruses particularly are of very fine effect, and as performed by the Glastonbury Festival Players the whole opera was very well received. G. C.

REOPENING OF MILAN SCALA THEATER.

Milan, August 18.—The reconstruction of the Scala Theater is gradually approaching completion and the next season will open on December 2 with a performance of "Falstaff." Pizzetti's "Debora and Jael," which was down for production last spring, will probably be heard about Christmas time, and other novelties include Giordano's "Madame Sans-Gene" and Franchetti's "Cristoforo Colombo." E. R.

INTERESTING MUSIC AT LONDON'S PROMENADE CONCERTS.

London, August 28.—An interesting première at the London Promenade Concerts this week was that of the prelude to Joseph Holbrooke's opera "Bronwen," which was given under the direction of Sir Henry Wood. The story of the opera as reflected in the prelude is tragic but strong and very impressive, and had an enthusiastic reception from a crowded audience. G. C.

DESCENDANT OF STRADIVARIUS DIES IN ITALY.

Cremona, Italy, August 20.—Libero Stradivari, a lineal descendant of the famous violin maker, passed away recently in the city of his forefathers. He inherited a love of art, and leaves a gifted son to carry on the noble traditions of his family. E. R.

DUTCH MUSIC FESTIVAL PROGRAMS.

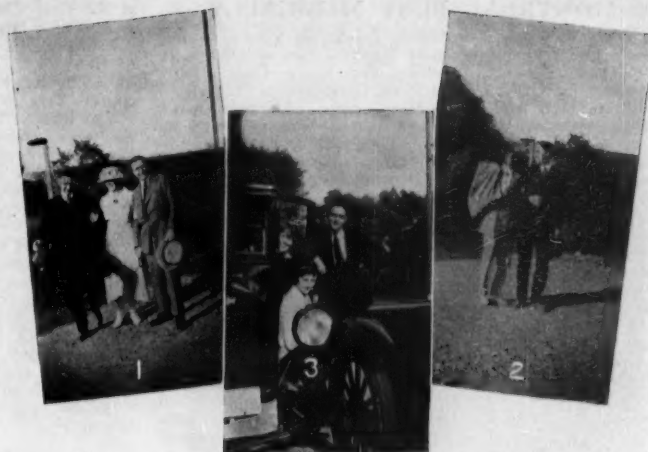
Hamburg, July 31.—The program of the Dutch Music Festival, to be given from October 17 to 19 by Willem Mengelberg with the Concertgebouw Orchestra, from Amsterdam, has just been announced. There will be three concerts, the first night opening with Brahms' "Academic" festoverture, followed by Beethoven's "Eroica" and Strauss' "Heldenleben." The program for the second concert consists of Cornelis Doppler's "Giacca Gotica," Debussy's "L'Après-midi d'un Faun," Schönberg's "Verklärte Nacht" and Tchaikovsky's "Pathétique" symphony. The final program contains: "Oberon" overture by Weber, Beethoven's first symphony and Mahler's "Lied von der Erde," with Mme. Charles Cahier and Jacques Urlus as the soloists. A. S. B.

NEW LEHAR WORKS.

Vienna, August 24.—The Theater an der Wien has secured the first rights to Lehar's latest work, "The Yellow Jacket," which will have a particularly sumptuous production. Another Lehar work to have its Vienna première is "Libellentanz," a re-arranged version of his operetta, "Der

WHEN COMPOSER AND PUBLISHER MEET.

(1) Harold Flammer, publisher; Frieda Peycke, composer, and Paul Lobanoff, press agent at Los Angeles. (2) Charles W. Cadman, composer, showing Harold Flammer, publisher, a sack of elderberries he has just picked on the Uplifter's Ranch near Los Angeles; the smiles are due to mention of elderberry wine. (3) Frieda Peycke, Los Angeles composer, Elizabeth Furlow, whistler, on the running board, and Harold Flammer standing; taken at Pasadena, Cal.



Sterngucker," which was only moderately successful at Vienna a few years ago. P. B.

MILHAUD NOVELTY HISSED IN LONDON.

London, September 5.—The first performance in England of Darius Milhaud's second "Suite Symphonique" had a very mixed reception by a large Queen's Hall audience. The suite is divided into five parts (i. e. overture, prelude and fugue, pastorale, nocturne and finale) and was written originally as incidental music to a play which has not yet been staged. The suite is written on very unorthodox lines, and in the prelude and fugue both parts are mingled in haphazard manner. The finale, which is a riot of sound and rhythm, ended in a greater amount of hissing than has ever been heard in a London concert hall. G. C.

MENGBERG AND ORCHESTRA TO VISIT BERLIN.

Berlin, September 2.—The German Netherland Society has invited the entire orchestra of the Amsterdam Concertgebouw, with Willem Mengelberg at the head, to visit Berlin after the orchestra's appearance during Dutch Week in Hamburg in October. The invitation has been accepted and the orchestra will give two concerts, comprising works by Beethoven, Mahler and Strauss, on October 20 and 21. C. S.

PFITZNER'S NEW CANTATA WAS MUNICH SUCCESS.

Munich, August 29.—Hans Pfitzner's new cantata, "Von Deutscher Soele," written on verses by Eichendorff, received its first performance in Munich last night at the National Theater. The performance, with Bruno Walter at the conductor's desk, was splendid and in every way irrefragable. The new work left a decidedly deep impression and caused a storm of enthusiasm at the close of the performance. The composer was present. He, Bruno Walter and the soloists (Lotte Leonhard from Berlin, Luise Willer,

Fritz Krauss and Paul Bender) were frantically applauded by the sold-out house. Many Americans were among the audience. A. N.

BERLIN FOLLOWS SUIT.

Berlin, September 1.—Beginning today the practice of charging foreigners more than Germans at the opera, which has already been instituted in Munich and Dresden, is being put into effect at the Staatsoper here. The prices are announced to be 1,400 marks for the best seats, but in reality only foreigners (with the exception of Austrians) pay these prices. Germans and Austrians are supplied with a pass bearing their photograph, which entitles them to a two-thirds reduction. Doormen and ushers are authorized to demand this pass when examining patrons' tickets. C. S.

PIANIST EDWIN FISCHER HURT.

Gastein, Austria, August 31.—Edwin Fischer, the Swiss pianist, has had an accident resulting in a fracture of his left arm, and is obliged to cancel all engagements for the first half of the season. R. P.

XAVER SCHARWENKA WRITING MEMOIRS.

Leipzig, September 2.—Prof. Xaver Scharwenka, the composer and piano pedagogue, is at present engaged on the completion of his memoirs, which are to be published before the end of the year by the house of K. F. Köhler, of Leipzig. M. U.

LEHAR AUTOGRAPHS YIELD SIX MILLIONS.

Vienna, August 21.—At a dinner given in his honor, Franz Lehar sold his autographs for charity, collecting six millions of crowns within a few minutes. Among those who offered large sums for the composer's signatures was Louis Gimbel, of New York. P. B.

SPECIAL CONCERT ENGAGEMENT

OF

MARION ARMSTRONG—SCOTCH-CANADIAN SOPRANO

AT THE

EASTMAN THEATRE of THE UNIVERSITY of ROCHESTER

Young soprano who had the distinction of being the first soloist to be heard from Rochester's new famous temple of music and moving pictures.

What the Critics Said:

The artistic quality of the offering by Marion Armstrong, Scotch-Canadian soprano, is an assurance of entertainment unlike anything Rochester audiences have known in motion picture houses of their own city.—*The Rochester Post-Express*.

Marion Armstrong, announced as a Scotch-Canadian soprano, proved to have a voice of sweet, clear timbre, and sang with unusual expression a song by Seitz, "The World Is Waiting for the Sunrise."—*The Rochester Times-Union*.

Marion Armstrong, Scotch-Canadian soprano, is proving a pleasing revelation to patrons and is daily adding to the success which she achieved at the opening performance.—*The Post-Express*.

The other soloist was Marion Armstrong, Scotch-Canadian soprano, with a voice of luscious quality and skillful management. This young artist had the distinction of being the first to sing to an audience from the



Photo © George Maillard Kestlere

theater stage, which will soon be the musical center of Rochester.—*The Rochester Herald*.

The musical artistry of the program is supplemented by the very artistic singing of Marion Armstrong, Scotch-Canadian soprano.—*The Rochester Democrat and Chronicle*.

The appearance of Miss Marion Armstrong gave the audience an opportunity to hear some splendid singing and to observe again the sound carrying qualities of the auditorium. The perfectly shaped walls and roof have a faculty of distributing the sound so that, at times, it was difficult to say positively whether or not the stage was the source of the singer's voice. Miss Armstrong's song was Seitz's "The World Is Waiting for the Sunrise," a popular song but excellently sung.—*The Democrat and Chronicle*.

Another solo number on the program was a vocal selection, "The World Is Waiting for the Sunrise," by Marion Armstrong, whose soprano voice is of delightful purity.—*The Rochester Herald*.

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New York City

MONTREAL BUSY MUSICALLY

Montreal, Canada, September 7.—At the request of the Right Rev. Bishop Gautier of Montreal, two authorities on Gregorian Chant have lectured here lately—Dom. Andre Mocquereau, O. S. B., and Dom. Desroquettes, O. S. B.—who are both from Soles Mes, France, and from Quarr Abbey, Isle of Wight, England; the latter, organist at Quarr Abbey, gave lectures on Gregorian organ accompaniment at the University of Montreal for two weeks, which were well attended, not only by the religious orders, but also by many organists, choir leaders and singers. These lectures, organized by O. F. Devaux, organist of the Catholic Church at Maisonneuve (east end of Montreal), have been so successful for a first attempt, that henceforth the Montreal University intends to continue them every year, giving them jointly with the Pius X Institute of New York, with which there will be an exchange of lectures.

The annual convention of the Canadian College of Organists took place in this city on September 5 and 6. Organists of note from different parts of Canada, and some from the United States, were present. Short lectures were given by M. A. Fricker, conductor of the Mendelssohn Choir and organist of the Metropolitan Church, Toronto; Henry Graves, organist of Montreal; Dr. Albert Ham, organist of Toronto; C. E. Wheeler, organist of London, Ont.; A. E. Whitehead, organist of Montreal, and F. Linforth Willgoose, of the Conservatory of Music, London, Ont. Dr. Percival J. Illsley, F. R. C. O., who presided at the annual dinner which took place at the Windsor Hotel on September 5, proposed the toast to the C. C. of O. On this occasion two veteran organists were present—James E. Yates, of Tarrytown, N. Y., who played his first church service in Liverpool, England, fifty-six years ago, and also Prof. R. O. Pelletier, organist of the Basilica of St. James, dean of Montreal organists, who has followed his calling for fifty-five years.

Among the attractions booked for the coming season by our Montreal impresario, Louis H. Bourdon, are Cortot, Kreisler, Muratore, Glazounoff, Rachmaninoff, Thibaud, Casals, Paderewski, Frieda Hempel, Calve, Galli-Curci, the Boston Symphony, etc.

Mme. Jeanne Maubourg, contralto, formerly of Covent Garden and of the Metropolitan, has recently become a member of l'Union Professionnelle des Maitres de Chant Francais, of Paris. Her sponsors for membership were Maurice Renaud, the celebrated baritone, and Jean Bourbon of the Opera. Mme. Maubourg has lately opened a studio at 80 St. Denis street.

The band of the Second Battalion, West India Regiment, commanded by Major R. R. Leader, Second W. I. R., in charge of Bandmaster E. Nash and Sergeant Neilson, passed through Montreal on Saturday, August 19, on their way to Toronto, where they went to attend the Canadian National Exhibition.

On August 14 the band of the Royal Montreal Regiment, under Bandmaster Jackson, gave a much appreciated concert in Westmount Park.

Cecilia Brault, mezzo-soprano; Alice Myette, pianist; Victor Brault, baritone, and Roland Poisson, violinist, gave a concert at the St. Rose Boating Club on August 8. These artists also gave a concert at the Clarendon Hotel, St. Anne de Bellevue, on August 29.

The Market Square, Maisonneuve, was the stage of the first free concert organized by the Kiwanis Club in that section of the city on August 31. A huge crowd had gathered round the popular Canadian Grenadiers Guard Band, J. J. Gagnier conductor. A program by the band and singing by the crowd, of English and French-Canadian folk songs, were all given with the verve of the true French-Canadians. "Les Rameaux," sung by R. H. Dumbrille, met with such welcome that it had to be repeated. The Canadian Grenadiers Guard Band also played at the garden party given by the professors of McGill University on the campus for the British guests of the Montreal Board of Trade during their centenary celebrations.

Creator with his band scored an emphatic success at Dominion Park, giving two concerts daily for nine days, beginning August 12. Della Samoloff, the vocal soloist, pleased very much.

To cater to the pronounced taste of Montrealers for high class music, the Ellen Picture Theater is giving a symphonic concert every Monday evening. The first was held on August 7, and those following have proved successful. The Orchestra, composed of thirty pieces under the direction of David S. Levin, is remarkably good. Among the soloists were Raoul Duquette, cellist, and Mr. Moretti, clarinetist.

Sarah Fischer, Canadian lyric soprano, after a few weeks' visit to her family here, has returned to London, having sailed on the Melita of the C. P. O. S. Miss Fischer was scheduled to appear on September 6 as soloist at the Promenade Concert in the Queen's Hall, London, with the orchestra under the baton of Sir Henry Wood. She also will fill an engagement with the British National Opera Company of London.

Edward McHugh, baritone, of this city, gave a recital

at the Golf Club, Murray Bay, Province of Quebec, on August 18. His accompanist was Mrs. James McDougall. Lynnwood Farnham, the well known organist, at present of New York City and formerly of Montreal, accompanied by his father, his mother and his sister, lately visited his cousin, Vera Walker, while in Montreal.

The Russian Opera Company will come to Montreal for one week's engagement in November, under the local management of J. A. Gauvin. Mr. Gauvin also promises a visit of four weeks in Montreal, and a further tour of Canada and the United States of singers from l'Opera Comique of Paris, giving performances of opera comique and operettas.

The first of a series of organ recitals by Marcel Dupre, celebrated French organist, will take place in St. Jean Baptist Church on October 7, under the management of Bernard Laberge.

Teaching in all branches of practical music will begin September 18, at the McGill Conservatorium of Music. Olga Guilleroff, Montreal pianist, former pupil of Ivan Hambourg and of W. H. Hungerford of this city, has opened a studio at Burnside Place.

Robert Couzinoff will come to Montreal in October for a concert. M. J. M.

Western Course for Resident Artists

Music lovers of the Pacific Coast will be interested in the announcement made by the Fitzgerald Concert Direction, recently established, and consisting of J. T. Fitzgerald, of the Fitzgerald Music Company, and Merle Armitage. It is their intention to arrange a course of six recitals during

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TENOR



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the coming season, which will give twenty-four resident artists an opportunity for public appearance. Many well known musicians have expressed their interest and desire to co-operate in this venture. In addition to this course of resident artists, the Fitzgerald Concert Direction will present such artists as John Charles Thomas, Erwin Nyiregyhazi, Titta Ruffo and Rosa Ponselle.

Arthur Shattuck Busy in Europe

Arthur Shattuck, American pianist, who has been spending the summer abroad, will play a number of recital and orchestral engagements in London and the provinces during the early autumn, finishing at Chatham on October 5, in a joint recital with Jacques Thibaud.

During the remainder of October he will play a series of nine recitals in Norway, appearing three times with the Stockholm Symphony Orchestra under Schneckvoigt in Christiania. He will sail from Norway in time to appear as soloist with the New York Philharmonic Orchestra on Armistice Day, November 11, and in Brooklyn on November 12.

D'Alvarez to Sing with Portland Orchestra

Marguerite D'Alvarez, the Peruvian contralto, who is now making a concert tour in Australia, is announced as one of the soloists scheduled to appear with the Portland (Ore.) Symphony Orchestra during the coming winter.

Queena Mario at Lake George

Queena Mario is at the present time at Lake George, studying with Sembrich. She will return to New York about October 19.

Paderewski to Play with New York Symphony

The Symphony Society of New York has secured the services of the distinguished pianist, I. J. Paderewski, for his only appearances with orchestra in New York during the coming season. He will be heard with the New York Symphony Orchestra under Walter Damrosch at Carnegie Hall on Thursday afternoon, December 7, and Friday evening, December 8. It is announced that he will play Beethoven's concerto in E flat for piano with orchestra.

The return of Paderewski to the concert stage, after an absence of five years, is not the least dramatic episode in a career which has been very rich in the unusual. His entire career is made up of dramatic incidents, due in part, doubtless, to his remarkable personality and in part to conditions over which he had no control.

His entry into the world as a virtuoso pianist was dramatic. For the better part of thirty years he had been an obscure pianist and teacher of music in Warsaw and Strassburg. A few friends, who knew him well and intimately, had belief in his great talent, and in the end they persuaded him to give up the drudgery of teaching and devote himself to the piano. The story of his years in Vienna, when he was studying, are familiar to all. Then came his debut in Vienna, followed by appearances in Paris and London and, finally, thirty-one years ago in this country. His American debut was then inaugurated by appearing three times with the New York Symphony Orchestra in the New Music Hall, now Carnegie Hall. These much heralded concerts consisted of two evenings and an afternoon, November 17, 19 and 21, 1891, and then, as now, the concerts were also under the baton of Mr. Damrosch.

His retirement was as dramatic as his debut. Two weeks before he was to begin another tour, in September, 1917, he instructed his agent to cancel it. We were in the midst of war. He felt that he must give all his time to Poland, in whose interest he had come to America in the spring of 1915. Without an after thought, without a regret, he calmly put aside a huge income in order that he might serve his country.

His last public appearance before he retired from the concert stage to devote his entire time to Poland was in May, 1917, at the gala concert given in the Metropolitan Opera House, New York, in honor of Marshal Joffre. He has been heard to say that if he should not play in public again, he could not have chosen a more appropriate occasion for his last appearance. During the years that he was engaged in politics he rarely touched his piano. Once on a British cruiser, which was taking him from England to Danzig, in December, 1918, he played for the officers. Once during the Peace Conference, dining en famille with Marshal Foch, he played for an hour or so, and on the evening of July 31, 1919, his fete day while he was Premier of Poland, after the ceremonies and celebrations of the day were over, he played for his wife. Those were the only times that he played until he was in California a year ago, when he began spending much time at his piano. When he left Warsaw for Switzerland, in February, 1920, his wife took it for granted that he would go at once to his piano, and his sister, Mme. Wilkonska, who has charge of his Swiss home, carefully had all the pianos put into order, against his coming. The four months he was there he hardly ever touched them, and when he did it was only for two or three minutes at a time.

But there was one trait that never left him. Sitting at a table, unconsciously his fingers began to move as if he were practicing five-finger exercises. The habit of years during which he was constantly flexing his fingers was too strong for him. One day a friend, watching his fingers move, asked him if he never would play in public again. "Never is a very long time," Paderewski replied.

Caselotti Pupil Applauded

Maria Caselotti, wife and pupil of G. H. Caselotti, New York vocal teacher, was the soloist at the opening week of the new Poli's Palace Theater in Bridgeport, Conn., which opened Labor Day, September 4, and ended Sunday, September 10. Mme. Caselotti was the recipient of tremendous applause at each performance, especially after her solo number, Proch's air and variations, which she delivered with beautiful tone production.

Mme. Caselotti was also chosen soloist at the reception tendered to Sylvester Z. Poli at the Stratfield Hotel, September 5, by the Bridgeport Chamber of Commerce and the Rotary Club.

Olive Nevin a Supervisor

Olive Nevin, soprano, has been made supervisor of art and music in the schools of Sewickley, Pa., and the surrounding districts. The honor has come to her largely in recognition of her extensive services to her community in the cause of music. She has done much to foster the growth and development of the local music clubs, choruses and similar organizations, and last spring conducted a noteworthy production of Bendall's "Lady of Shalott."

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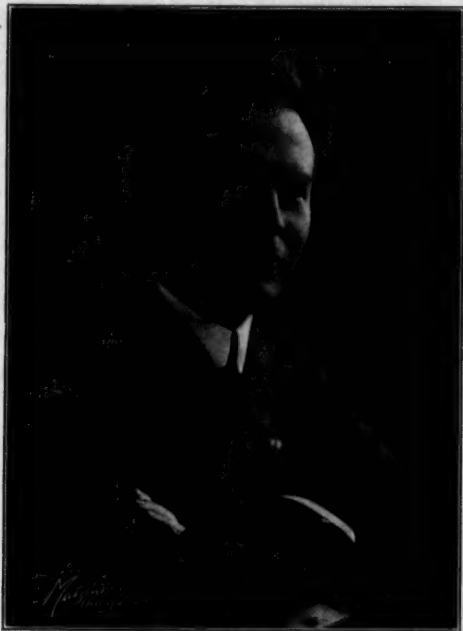
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THEODORE S. BERGEY DECLINES INVITATION TO VISIT ABROAD

Gives Up the Idea of Trip Abroad so as to Give Entire Time to His Pupils

Theodore S. Bergey, the well known Chicago vocal instructor and operatic coach, was recently interviewed in Chicago. He was asked what had become of Leslie Voigtmann, one of his most promising professional pupils, who, since January 13, was known to have studied with him. "Mr. Voigtmann," answered Mr. Bergey, "has left for Italy, where the first week in September he was to have



THEODORE S. BERGEY.

made his debut as Rodolfo in "La Bohème" in the city of Biela, near Florence, under the management of Magoli, one of the leading operatic directors in Italy.

Then Mr. Bergey produced a letter from Mr. Voigtmann, in which he stated, among other things: "I wish nothing better than to have you here at once and it will afford me great pleasure to pay for your trip from America and back home, and also to keep you at my house while you are with me in Italy, as I endorse what Charles Hackett told me the other day about you—that you certainly know

the voice. You know that I have always thought so and nobody can change my mind. I feel as though I need you, and a short time in your hands will mean much. I always follow your good work in the MUSICAL COURIER."

"Why didn't you go abroad, then, Mr. Bergey, since you had such a wonderful opportunity?"

"I would have been delighted to be of some service to Mr. Voigtmann and also to see Italy and other European countries again, where I have not been for some time, but this would have been a great injustice to my old students and to the many new ones whom I had given to understand that I would be here all summer, coming daily from my home at Ravinia to the city, and returning home to enjoy the Ravinia operas and concerts at night."

"What are the prospects for the coming season?"

"I am an optimist through and through," answered Mr. Bergey, "and I believe the season should be about seventy-five per cent. better than last, though, personally, I have no reason to complain, as last winter and spring my time was all occupied. In the summer I always teach to capacity and this year was no exception to the rule."

The interviewer tried to get Mr. Bergey to say more about himself, but found him most reluctant, as he turned the subject to other topics, which though most interesting, had little to do with music.

R. D.

Sigrid Onegin to Sing American Songs

Sigrid Onegin, whose first American tour will begin late in October, has been examining many songs by American composers and has already indicated some of the compositions which she will include on her recital programs in this country. Among American works to be represented are numbers by John Alden Carpenter and Richard Hageman. Mme. Onegin's versatility as a program maker may be gauged by the range of music which she has listed for her concerts here. There will be old Italian arias by such comparatively unfamiliar composers as Benedetto Marcello, Antonio Lotti and Francesco Durante; bergerettes and romances of the seventeenth century; modern French songs, and lieder by Schubert, Brahms, Strauss and others. Some of the lieder will be sung in English.

Pittsburgh Indebted to May Beegle

Through May Beegle, Pittsburgh is promised an unusually brilliant season of orchestral and recital attractions. The Philadelphia Orchestra, under Leopold Stokowski, will enter upon its seventh season in Pittsburgh on November 10 and 11. The second pair of concerts by this organization will be given on January 12 and 13, and the third pair on March 23 and 24. Three special afternoon concerts for children of the public schools will also be inaugurated this season; these will be given on each visit of the orchestra on Friday afternoons, from 4 until 5, when the children will go direct from their schools to the concert, chaperoned by their teachers.

Miss Beegle will open her series of recital attractions in Carnegie Music Hall on Monday evening, October 30, with a joint recital by Rosa Raisa and Giacomo Rimini. Other attraction in the course include Emma Calvé, Olga Samaroff, Jacques Thibaud, Jascha Heifetz, Benno Moise-

witsch, Jean Gerardy, Louise Homer and Louise Homer-Stires, Maria Ivogun and Reinald Werrenrath.

In addition to the artists to be presented in the series, special single events under Miss Beegle's management include Mme. Schumann-Heink, Sergei Rachmaninoff, Fritz Kreisler, Isadora Duncan and her dancers, Irene Castle



MAY BEEGLE,

energetic Pittsburgh concert manager.

and company, and a week's engagement of the Russian Grand Opera Company.

An engagement by the Chicago Civic Opera Company is also planned for the latter part of the season. The Chicago Opera stars have won a firm place in Pittsburgh, where they have played an annual engagement for the past four years without a deficit.

Miss Beegle's concert activities will extend this season to Youngstown, Ohio, and Washington, Pa., where she will present such attractions as Galli-Curci, Frieda Hempel, Schumann-Heink, Geraldine Farrar, Fritz Kreisler, Rachmaninoff and Tito Schipa.

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ACROSS THE COUNTRY

Atlantic City, N. J.—The largest audience of this season attended the concerts on the Steel Pier, August 6, to hear the Vessella Concert Band and Merrick Symphony Orchestra in versatile programs. The former was assisted by Carman Corini, soprano, in interpretations from the operas "Martha" and "Tosca," and won the plaudits of thousands of music lovers. Oreste Vessella's reading from the master's works (that made up the program), was very artistic, and the demonstrative audience demanded an encore after each number.

The Merrick Symphony presented Hans Schlegel (flutist), Olive Nevin (soprano) and Enrico Aresoni and Florindo B. Masino (pianists) as soloists. These artists are well known to the Pier patrons and were warmly applauded, having to respond with many encores. This was the second appearance this season for Miss Nevin and Mr. Aresoni. Their duet work was especially commendable.

The Sisterhood of Beth Israel Temple, Hattie Bacharach president, was hostess, August 31, at an informal reception in the Temple to all Sisterhood members in the city. The musical program, arranged by the executive committee, was given by Nora Lucia Ritter, operatic soprano; Ida Taylor Bolte, contralto, and Rev. Samuel J. Rimson, Cantor. Rodef-Sholem, tenor, was heard in a traditional chant from the Hebrew. His voice is flexible and of an unforced, lyric quality. Miss Ritter sang with her usual admirable tone and interpretation. Ida Bolte's singing was artistic, and her tone production was beautifully smooth. Nathan Reinhart, organist, played several solos commendably and was the efficient accompanist for the vocalists.

August 9 there was a large assemblage at the Children's Seashore Home, the entertainment being for the benefit of the crippled children. The musical program presented the Hubbard Sisters (harp and cello), Mrs. August Bolte (contralto), Harry Kaufman (baritone) and Nathan I. Reinhart (accompanist). Later in the afternoon the Chelsea Hotel Orchestra offered a program.

August 14, Alice Warren Sachse, pianist, gave an impromptu and informal musicale at her home in Ventnor. It was a gathering of visiting and local talent from New York, Philadelphia and New Jersey, each in turn contributing with a number. Elizabeth Bundy Culbert (violinist), Elizabeth White and Mrs. Haines Lippincott (vocalists), Anna Castner Heiss and Anna Shill Hemphill (pianists), Ida Taylor Bolte (contralto), Nora Lucia Ritter (soprano) and Helen Buchanan Hittner, Mesdames Naylor, Lara, Sherman, Tilton and Lillian De Vanney, Adelaide Lane, Miss Poth and Alice Warren Sachse contributed selections.

Ethel Clark-Cleveland, who is summering at the Ambassador, and who is a graduate of the New York College of Music (piano department), is an accomplished vocalist as well. Her soprano voice has won the admiration of the large audiences that have assembled in the grand promenade of the Ambassador. Mrs. Cleveland studied singing with Mrs. Toedt at the Institute of Musical Art and coached with A. Y. Cornell of New York, and at the well known summer school for professional singers and teachers at Round Lake, N. Y. Her histrionic ability has been carefully developed at the Alvin School of Dramatic Art, New York.

Olive Nevin, soprano, was the soloist with the Symphony Orchestra, August 13, on the Steel Pier. This was her third appearance with Conductor Merrick, and she revealed again her artistry. Ciro De Ritis, baritone, pleased in his selections and was warmly applauded.

The Matinee Musical Club of Philadelphia is giving a series of concerts in Vernon Hall-Haddon Hall for the Children's Sea Shore Home of Ventnor. Local club members who assisted are: Ida Taylor Bolte, contralto; the Hubbard Sisters, and Nancy Shill Hemphill, pianist.

August 13, Helen Thomas of West Liverpool, Ohio, was soloist with Vessella's Concert Band on the Steel Pier, at the morning and evening concerts. She created a fine impression with her interpretative ability and beautiful soprano voice. Encores were freely given. Miss Thomas has a fine personality and was warmly received.

Vera Curtis, soprano, and Judson House, tenor, were soloists with Merrick's Symphony Orchestra on the Steel Pier, August 20. Their presence brought to the Pier a large audience. Mme. Curtis sang the "Jewel Song" from "Faust," and Mr. House was heard in an aria from "Pagliacci."

On August 27 Ethel Dobson, soprano, and Albert G. Janpolski, baritone, were the soloists with the Symphony Orchestra. There was a meagre attendance on account of the heavy rain. Miss Dobson sang the "Mad Scene" from "Lucia," and Mr. Janpolski was heard in Wagner's "Evening Star," from "Tannhauser."

The special soloist at the First Presbyterian Church, Sunday, August 27, was the dramatic soprano, Nora Lucia Ritter, who sang Wooler's "Hear My Cry, O Lord." Her interpretation was distinguished and pleased the large congregation. At the evening service, Leman McVaugh, baritone, sang "Fear Ye Not, Israel," by Dudley Buck. The quartet offered several numbers; the quartet consisted of Nora Lucia Ritter, soprano; Helen MacAvoy, contralto; William Chester Boyer, tenor, and Lehman McVaugh, baritone. Blanche V. Hubbard, harpist; Effie Irene Hubbard, cellist, and Stanley Hubbard, organist, were also heard.

Mattie Bell Bingley Loomis, of Newark, N. J., lyric soprano, a sister of Nora Lucia Ritter, operatic soprano, is visiting at the Ritter Home as a guest of her sister. Mrs. Bingley was special soloist at the Friday evening service in Beth Israel Temple, and with her sister sang a duet.

Alice Warren Sachse, concert pianist, will soon move her studio to Philadelphia, Pa., and will receive advanced pupils.

Joseph Shall Lilley, accompanist, coach, instructor of piano and conductor of a choral society, is to move to his new studio on North Raleigh avenue, where he will receive pupils for piano. J. V. B.

Atlanta, Ga. (See letter on another page.)

Birmingham, Ala.—Naturally the public did not expect much musical activity during the summer months,

but teachers of Birmingham have for the most part remained in town promoting "master classes."

The Birmingham Conservatory of Music, of which Edna Gockel Gussen is principal, opened the master classes by introducing Beryl Rubinstein to a large student body. Despite the warm weather many of the large piano classes of the conservatory were so anxious for the lessons that Mr. Rubinstein had all that he could handle during a ten-day session.

Clara Harper Steele, vocal teacher, brought Percy Hemus from New York for a master class session beginning August 1. This was also successful. Mrs. Steele will continue Mr. Hemus' method of vocal teaching.

Radio concerts broadcast by the Alabama Power Company, which installed a station May 1, have been given nightly. Richard Johnston, Jr., has had charge of the programs for the company and has had the co-operation of all the musicians in the city. Mr. Johnston is a son of Mrs. Richard Johnston, who is associated with Mrs. Shipman in the All-Star Concerts. The programs are varied and every Sunday evening there is a six-minute sermon and sacred music program by the choirs of the churches.

Considered one of the best programs from an educational standpoint was the giving of the entire opera "Faust," by graphophone, Mr. Johnston giving a verbal explanation and story of the opera. This plan was worked out in conjunction with Clarke & Jones, Birmingham's big Steinway Piano house, who did considerable advertising for several days before the opera. On the night of the rendition of the opera they opened their studios and installed a receiving set, inviting the public. The idea of giving an entire opera in this way was promulgated by WSY, The Alabama Power Company, as an experiment and as a test of whether the radio public would want opera presented in this manner. The response favoring it came back not only from this State but also from many others, requesting that they give another opera. This they expect to do as soon as they get into another station, which is being erected and which is one of the most powerful in the country.

The Music Study Club has completed its plans for the coming season. It will open with Claire Dux in October, following with these artists: Francis Macmillen, violinist; Harold Bauer, pianist; Louis Graveure, baritone, and Salvi, harpist.

The All-Star Concert series, which has never presented an artist except to sold out houses, and which, with the management of Mrs. R. F. Johnston and Mrs. Orlene A. Shipman, has been tremendously successful, has again announced a fine program. It will open with Reinold Werrenrath in November. In December, they will present Irene Castle; January 9, Jascha Heifetz; January 31, Ignace Paderewski; March 9, Martinelli and company, and on March 19, Geraldine Farrar. As is their custom, they have left one date open. At the All-Star Concerts last season, when John McCormack, Sousa's Band and Gallucci were here, hundreds were turned away.

Mrs. E. G. Chandler will occupy the chair of vocal music at the Conservatory of Music this winter.

Minnie McNeil Carr, widow of the late Forest Dabney Carr, whose tragic death by drowning occurred this summer, will also teach at the Conservatory this winter.

Sarah Mallam, whose large vocal classes were disbanded for the summer months, opened her studios September 4.

Leta Kitts, whose many years' service as head of the music department of the public schools has made her one of the outstanding figures in the musical life of the South, has returned from her summer's vacation in the East and resumed her work as supervisor of music in the public schools. O. A. S.

Boston, Mass. (See letter on another page.)

Canton, Ohio.—Mrs. Palmer Woolsey gave a pupils' piano recital recently. Those who played were Stanley Scudder, of Akron; Arthur Watkins, Dorothy Witters, Pauline Chapman and Ruth Janet Waltenbaugh, each giving two numbers with an accuracy and beauty of interpretation which delighted the guests. Mrs. Woolsey played selections from Godard, Hoffman and Mokreje. Ruth Janet Waltenbaugh was presented with a five-dollar gold piece as a prize for the best work in the class, and Stanley Scudder a prize of two dollars for the highest average practice. Mrs. Woolsey has recently come to Canton from New York, where she studied and taught for several years.

Frances Ingram, American contralto, and Maurice Dumensil, French pianist, will give a recital in Canton, December 18, under the auspices of the People's Musical Course Committee of the Y. M. C. A. R. M.

Chicago, Ill. (See letter on another page.)

Cincinnati, Ohio. (See letter on another page.)

Cleveland, Ohio. (See letter on another page.)

Lewiston, Me.—The second concert of the Redpath (Continued on page 35)

DAN BEDDOE
TENOR

Cincinnati Conservatory of Music Cincinnati, Ohio

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EIGHTY FULL AND PARTIAL SCHOLARSHIPS OFFERED BY THE CLEVELAND INSTITUTE FOR NEXT YEAR

Mrs. Franklin B. Sanders, Executive Director, Visits New York and Tells of the Fine Co-operation Given Her and the Institution She Represents by the Music Lovers and Musicians of That City—Remarkable Increase in Enrollment Forces School to Provide New Quarters

Recognition of the reciprocal obligation which exists between an institution of musical education and the community in which it is conducted is the keynote of the rapid advance which has been made by the Cleveland Institute of Music, according to Mrs. Franklin B. Sanders, its executive director. Mrs. Sanders has been visiting New York for the past several weeks, and, in an interview with the *MUSICAL COURIER*, she talked enthusiastically of the way in which the people of Cleveland had come to recognize that reciprocity, and of the way in which the school based on the solid foundation, has achieved a remarkable place in the civic life of the Ohio metropolis. The attendance during the coming season, she said, will greatly exceed 400, an increase which has forced the school to provide new quarters which will be occupied in November.

"The people of Cleveland," Mrs. Sanders continued, "have given the institute wonderful support. Last year, for instance, we had a membership drive, each member carrying the nomination to a scholarship, providing competitive examinations were passed. As a result, this year we are enabled to offer eighty complete and partial scholarships for one year each to gifted students who are successful.

"We have tried to make the Cleveland institute different from other conservatories. We have tried to eliminate that cold and unsympathetic atmosphere so often found, by placing all emphasis on the individuality of the student. There are no definite entrance requirements; examinations are individual and suited to the applicant, and in this, we believe, we are unique. Text books and stereotyped questions are eliminated. Perhaps it may seem strange when I say that we have no system, for systems, I believe, are for the average mind which to me does not exist. Children we do not care to take before the age of eight, unless they show brilliant signs of promise.

"Among our faculty I think we have created a unique atmosphere. We have no heads of departments, no one teacher is over another, and in our catalogue no emphasis is placed on any one name. Our ideas do not run to virtuosos, and although that type is perhaps a delight to the world, we do not strive to give it. Music is a great art—perhaps the greatest factor in a country's culture—and we believe that every human being has some music, or an appreciation for it, in his soul. Our aim is to encourage this. We know every student can not be a good musician, but with us, all receive the same thorough training in the fundamentals, and each student is taken care of according to his or her own individual ability.

"Our belief is in young teachers for choice, who have had experience. I have always thought that a student has a greater opportunity to develop with the young and

skilful teacher, for it is not the older one that can build a foundation. Youth is the great creator, not age.

"Of course we are working very hard to make the institute an essential part of the civic life of Cleveland, to develop our own city, to create a standard for teachers



MRS. FRANKLIN B. SANDERS,
executive director of The Cleveland Institute of Music.

and artists, and to build up a greater appreciation for music. I do not believe that students can obtain this opportunity save in a school where there is available not only the training on the given instrument, in the voice, or whatever department one is working in, but also the other and numerous advantages which we offer. We do not think of the Cleveland Institute as a private affair, but as a community development which belongs to the com-

munity. Our service to the city thus far has been largely made up of talks and lectures on music, a sort of extension work, in factories and industrial plants, and it has been amazing to see the response.

"This coming winter we expect to extend this work. There will be a series of free talks on the Cleveland orchestra, besides the establishment of evening classes with the instruction the same as that given during the day except at a much lower cost. Perhaps the most interesting part of this work are the classes in theory which we call music appreciation. In our sight-singing classes, which are largely attended and cost but a nominal fee, we teach the fundamentals of time and notation. From students in these classes local choruses are formed, different from the average community singing, which, as carried out in many places, we believe is not beneficial. Those who sing get absolutely nowhere until they are taught to read music and sing on key, and in no other way can we conceive that community work will amount to anything. Last year these choruses sang sixteenth and seventeenth century music, of which you know the difficulty, but they gave excellent public performances, which showed what wonderful work can be done when correct musical understanding is once given.

"In our work in the school, as I said before, we have no system. We use the actual compositions of the masters, and we teach individually according to individual needs. Last year we started to teach Dalcroze Eurythmics with an enrollment of seventy-seven pupils. Dalcroze Eurythmics, as you know, aims at creating a perfect balance between mind and body, developing self-confidence and physical and mental poise; this is taught by Jean Binet, instructor in theory, improvisation and sight-singing. In our membership drive, which in one month brought us 664 new members, each membership gave a definite return in a season ticket to lectures and artist recitals.

"A school without orchestral facilities has, of course, but limited opportunities. With us many of the first players of the various chairs of the Cleveland Orchestra are members of our faculty, and with that body this season, two of our teachers—Beryl Rubinstein, pianist, and Andre de Ribapierre, violinist—will appear as soloists. We know that we are preparing a public such as an orchestra must have, and in turn we appreciate the tremendous work the Cleveland Orchestra has done for us. We always discourage lessons on Saturdays, insisting that the pupils attend the orchestra's concerts instead.

"In our voice department we are extremely careful. It is not our habit to make any statements as to what we think our pupils will do, and emphatically we make no promises about their voices. We have refused to accept applicants as voice pupils when we knew that there was no chance that they ever could become singers.

"The growth of the institute has been phenomenal. With only fourteen months of school work there were 400 pupils enrolled last season. Our present home was quite all right for our needs when we began, but last season we realized the need for larger quarters. These we will enter in November, and there I believe that we have everything possible in the way of modern equipment." M. J.

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MUSICAL COURIER

Weekly Review of the World's Music

Published every Thursday by the

MUSICAL COURIER COMPANY, INC.

ERNEST F. ELBERT, President
WILLIAM GEFFERT, Vice-President
ALVIN L. SCHMORGER, Sec. and Treas.
437 Fifth Avenue, S. E. Corner 39th Street, New York
Telephone to all Departments: 4293, 4295, 4394, Murray Hill
Cable address: Musicurier, New York

Member of Merchants' Association of New York, National Publishers' Association, The Fifth Avenue Association of New York, Music Industries Chamber of Commerce, The New York Rotary Club, Honorary Member American Optimists.

ALVIN L. SCHMORGER, General Manager
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For the names and addresses of other offices, correspondents and representatives apply at the main office.

SUBSCRIPTIONS: Domestic, Five Dollars; Canadian, Six Dollars. Foreign, Six Dollars and Twenty-five cents. Single Copies, Fifteen Cents at Newsstands. Back Numbers, Twenty-five Cents. American News Company, New York, General Distributing Agents. Western News Company, Chicago, Western Distributing Agents. New England News Co., Eastern Distributing Agents. Australasian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington. European Agents, The International News Company, Ltd., Broom's Building, London, E. C. 4, England.

THE MUSICAL COURIER is for sale at the principal newsstands and music stores in the United States and in the leading music houses, hotels and kiosques in Europe.

Copy for advertising in the MUSICAL COURIER should be in the hands of the Advertising Department before four o'clock on the Friday previous to the date of publication.

Entered as Second Class Matter, January 8, 1923, at the Post Office at New York, N. Y., under the act of March 3, 1879.

THE MUSICAL COURIER EXTRA

Published every Saturday by Musical Courier Company
Devoted to the interests of the Piano Trade.

NEW YORK THURSDAY, SEPTEMBER 21, 1922 No. 2215

The firm of Da Rosa and Mocchi, which this season has controlled the destiny of South America's largest opera house, the Colon at Buenos Aires, has dissolved and next season the house will be in sole charge of Walter Mocchi.

A young singer made her debut in London the other day and the New York Herald's correspondent, cabling about it, referred to her as "the Australian girl who turned down a contract with the Chicago Opera because she was lonely and homesick." Yes?

"Many orchestral novelties are promised for the coming season," says the prospectus of the New York Symphony Society, "but no compositions will be presented that have not passed the experimental stage." In other words, no American composers need apply.

Dr. Max Unger, of Leipsic, a frequent contributor to the MUSICAL COURIER, is completing a new edition of Beethoven's letters, which is to include everything known from the composer's hand. He has sent out a last call for unknown letters from and to Beethoven.

Wolfram Humperdinck, son of the late Engelbert Humperdinck, the composer, has joined the National Theater in Weimar, not as a musical man but as stage manager. The younger Humperdinck, it is true, studied at the Leipsic Conservatory, but he is more interested in the dramatic end of stage affairs.

The Chicago Opera authorities have been annoyed by several singers who have been calling themselves "of the Chicago Opera," though in reality not connected with the present organization nor with any of its predecessors. Business Manager Shaw objects strongly to this practice and gives warning that he will expose the next artist he finds making a false claim.

The Society of Friends of Music announces that, of its six programs for the coming season, one each will be devoted to Bach, Beethoven, Brahms and Schubert. (Moved: that the name of the society be amended by the insertion of the word "German" before the word "Music.") On the other two programs there are to be novelties by Malipiero (Italian), Bela Bartok (Hungarian), and Zemlinsky (Austrian). If you never heard of Zemlinsky, you will be glad to know that, after a long career, he has risen to the eminence (!) of conductor of the German Opera at Prague and is a personal friend of Conductor-Bodanzky of the "Friends," who,

once again, does not appear to have been able to find anything American that is worth producing.

Orchestra leaders, who work in theaters of the Keith and Moss circuits, are to receive training, so it is announced, in the newly founded Keith College of Theatrical Music, in the Regent Theater Building, Seventh avenue and 116th street, New York. S. W. Lawton is the dean of the new college, which is certainly the first of its kind.

Wallace Goodrich, of the New England Conservatory of Music, is secretary of the Joint Commission of Church Music of the Episcopal Church which recently met in Portland, Ore., and has made a report urging the maintenance of standards of music commensurate with those of the liturgy and the high office of music in the church. The restoration of the chanting of the Psalter by choir and people is also recommended. Apparently no sweeping reform, such as that which was undertaken some years ago in the Catholic Church, is suggested, but merely an improvement of music in the churches.

Now that Chaliapin is safely out of Russia and in England with his family, it can be said that there was a great deal of doubt last summer about his being admitted into England or the United States—particularly the former—on account of the absence of diplomatic relations between those countries and Russia. It is understood that he at last got free upon a medical certificate that he was suffering from a serious disease for which there are no facilities for treatment in Russia at the present time; but it is hardly probable that this "disease" will be serious enough to keep him from filling all his engagements here next winter. His American concert manager had quite a worried time of it in Paris early this summer, when it looked as if his passport would not be O. K'd.

South London's famous old theater, Royal Victoria Hall, familiarly known as the "Old Vic," which has been saved to the public through the generosity of a large hearted giver who donated the funds necessary to alter it in conformance with the building laws, is looking forward to a very busy season under the direction of Lillian Baylis. It opened for its forty-second season on September 16 with Shakespeare's play, "The Merry Wives of Windsor." It already announces a detailed schedule as far through the season as the middle of January. The repertory is made up of Shakespearean plays and grand operas. The operatic part of the season will open on Thursday night, October 5, when Dame Ethel Smyth will conduct her own opera, "The Bosun's Mate," in a double bill with "Cavalleria Rusticana." Except for Ethel Smyth's opera, the works presented are to be mainly the best known ones of the standard repertory. A Mozart Festival, opening on November 23, will include the "Marriage of Figaro," "Don Giovanni" and "The Magic Flute."

TRILLIONS

Those in Salzburg who are sponsoring the scheme to erect a great festival playhouse there have appealed to various wealthy Americans for contributions—and have obtained them in some cases. With the Austrian crown at its present exchange value, it takes only about \$15 to buy a million of them, so one may judge how many billions, trillions and quadrillions of crowns it will cost to erect this proposed Festspielhaus. It is true that its erection will give employment to many Salzburgers and thus aid the city; but it is also true that there is no prospect of starting building in the near future, and that, in the meantime, Salzburg is confronted with a winter in which many of its citizens are going to suffer from hunger and cold, as we know from observations made on the spot this summer. The question is whether or not Americans who want to help Salzburg are not going to do more good by contributing money directly to the city's relief this minute (through the Buergermeister) than by giving substantial sums to a project that, at the best, will require several years for its completion and may never be carried out. Also, why should foreigners—for Austria itself is in such dire poverty that it cannot contribute a cent—build a Festspielhaus for Salzburg, unless they are to have a substantial voice in directing the policy of the festivals when the house is ready? Who is going to direct this policy? Max Reinhardt? He would surely appreciate having a fine new theater built at no cost to himself. Richard Strauss? R. S. would certainly feel like Herr Reinhardt. But if America is to pay the larger part of the expense, why should not Americans have the larger part of the say-so? H. O. O.

IVES

Who is Ives?

We have not the least idea. We only know that he sends us music from time to time, and that we have grievously misunderstood him.

Last year he sent us a piano sonata. We did not treat it kindly. When we arrived at a passage to be played by placing a board fourteen inches long on the keys of the piano and gently pressing it down, we felt annoyed. We said so.

The mistake was ours. We apologize. We had no idea that it was intended for a joke. We rather associated it with the efforts of some of the modernists—Cowell, for instance, who strikes the keys with his entire forearm—bass drum effect with the left elbow, tootle-tootle piccolo with the fingers. He goes Ives one better, and certainly does not intend it for humor.

However, Ives has swept away the clouds of misapprehension and has given us a delicious moment by sending in a copy of his latest publication, consisting of 114 songs, privately printed. The book is not sold or put on the market and "will be sent to anyone as long as the supply lasts." It would be highly instructive and significant to record the number of copies sent for.

Ives is the American Satie, joker par excellence. He adds and appends facetious comments upon his own work the which, alone, make the book worth while. The book, he says, is a kind of a buffer state, "an opportunity for evading a question, somewhat embarrassing to answer—why do you write so much —, which no one ever sees?" There are several good reasons, none of which are worth recording.

That is Satie all over: "Several good reasons, none of which are worth recording." He then goes on to give one of these reasons—if we understand what he says, a thing of which we cannot be by any means sure. Anyhow, he seems to express the idea that music should be composed by everybody, like writing letters, not with any idea of inducing publishers to risk their money in its publication, but merely as a means of communion with congenial minds. Let us quote a paragraph:

"Every normal man . . . has, in some degree, creative insight (an unpopular statement) and an interest, desire and ability to express it (another unpopular statement). . . . There are a few who think (and encourage others to think) that they and they only have this insight, interest, etc., and that (as a kind of collateral security) they and they only know how to give true expression to it, etc. But in every human soul there is a ray of celestial beauty (Plotinus admits that), and a spark of genius (nobody admits that)."

As for the music, it was evidently not sent us for review, and to review it would be an impertinence, as much of an impertinence as to criticize a letter written by one man to another man neither of which is us. But some of Ives' comments and stage directions are amusing: "a weak cheer,"—"men with high liquid notes, and lady sopranos may sing an octave higher than written,"—"bright and doleful,"—"not sung by Caruso, Jenny Lind, John McCormack, Harry Lauder, George Chappell or the Village Nightingale,"—"which is worse? the music or the words?"—"the voice part of this aria may be omitted,"—"we are all sorry for Harpalus, notwithstanding the music,"—"the notes are indicated only approximately; the time, of course, is the main point," etc., etc.

Ives sets everything to music, and comments musically upon everything: politics, philosophy, American music, the opera, the war, everything—and uses many musical quotations, all carefully noted as to their source. Many of the poems he has written himself, and they indicate many influences, chiefly the New England philosophers and Walt Whitman.

Only two pertinent observations occur to us. The first is that to print such a book costs a lot of money and is out of the reach of most of us; the second is that only few people, scarcely any amateurs, possess sufficient piano technic to play these compositions, and so the message must, in many cases, remain unread. Perhaps old fashioned "practical" methods are best after all.

Wallowing

Ernst Knoch, the conductor, has been visiting his native land this summer for the first time in eight years. We met him at breakfast in Munich, one of those breakfasts that begin about eleven o'clock in the morning and continue until it is time to eat lunch. (What one drinks is about the same color as coffee—has, however, a somewhat different taste. Then there are, of course, the delicious little sausages, pork or veal. If you are fond of liver, though, drop into the Bauerngürl and try Sauere Leber; you won't regret it. But to music—)

About ten days before Knoch had conducted a performance of "Siegfried" at Weimar, that little city in middle Germany where Goethe himself was once director of the theater and where the famous circle of Liszt disciples gathered about the white-haired Abbé. After the performance he had a talk with the present theater director, an old friend, at whose invitation we had gone to Weimar to conduct "as guest," as the Germans express it. "My boy," said the director, "it's evident you haven't been in this country for some time. Those big, sweeping gestures of the baton you employ, that emotional excitement you display in the climaxes—all that has gone out of fashion. The younger generation is very cool and collected. It takes a light baton between thumb and forefinger and six inches to right, left, up or down is the limit for movement."

"Oh, ho!" thought Knoch to himself. Not long afterward he listened to an address on the subject of conducting. It was delivered by Reichskunstwart Herr Dr. Retslob. Dr. Retslob is still a man in the early thirties, though he holds so important a position—Reichskunstwart may be roughly translated as National Art Guardian. He said a lot of things that astonished Knoch. Nikisch, he remarked, had died at just the right time to preserve his reputation. His ideas of conducting were getting old-fashioned. One no longer wallowed in music, as Nikisch did. ("Wallow" is the exact translation of the word Retslob employed, "suhlen," which is used of pigs in mud.) The conductor must hold himself at a certain distance from the work which he is directing. He must be like the chief cook in charge of the preparation of a banquet. After carefully studying the menu, he must go about the kitchen, instructing the under cooks as to its fine points—a little more salt in the soup, a bit more seasoning in this sauce, rather less in that one, a trifle hotter fire for the roast! but never, under any circumstances, must he so far forget himself as to do any of the actual cooking.

Needless to say, Knoch did not agree with him; neither do we. But this enunciation of principles throws an illuminating light upon what is the matter with German art today. It is all head and no heart. It seeks not to arouse the emotions of the onlooker or the listener, but merely to enlist his interest. It is the same with pictures and music. Last winter at one of the Strauss song recitals in New York, the singer sang one of his new songs, a song, however, that is in his best earlier manner, all beauty. The audience reacted to it at once and insisted upon its repetition. But in Germany that song is regarded as hopelessly old-fashioned; in fact, Strauss himself, though acknowledged to be one of the great masters, is looked upon as belonging, musically speaking, to the last generation. Pfitzner, whose resemblance to Wagner lies in the fact that there is an act two hours and twenty minutes long in one of his operas, is the leader of one wing today; Schreker, who writes one long-winded opera after another, all with two things in common—clever orchestration of unimportant, uninspired music and the inclusion of some abnormal female character among the principal roles—is the head of the other wing. Talented men they are, good musicians—neither one, however, to be mentioned in the same breath with Strauss. That what they produce will live long or ever become popular outside of Germany is highly improbable.

This is written not to reproach Germany, for one would be at a loss to point out in any other land today a composer who, it seems, can rightly be reckoned among the great ones of music. The trouble is that the Germans, having been cut off from the rest of the world so long, and thus lacking in standards of comparison, really believe that such men as the two named are important. (The thought persists that even Richard Strauss will turn out to have been sort of a second Liszt.) There are no three deader issues in all music than Max Reger, Gustav Mahler and Anton Bruckner, yet certain influential parties in the German musical world persist in setting them up as little tin gods on high and, with festivals stretching over two or three days devoted exclusively to their works, great klim-bim

and loud radau, trying to convince the lay listener—who in Germany is apt to accept judgments that are made for him just as quickly as the lay American—that such men of sterile ideas are the real modern masters. The three composers just named had one thing in common—industry. They wrote their regular thousands of notes per day—just as Arnold Bennett is said to write his thousand words—whether or not they had anything to write about; once in a while they did, but rarely. "No man can strike thirteen all the time," is the brightest epigram Irving Bacheller ever wrote. It is equally true that no man of any talent can produce something daily without occasionally striking thirteen, witness "Parsifal." Dull as it is on the whole, the greatness of Richard Wagner could not fail to write occasional scenes of the highest beauty into the score.

All of which merely leads us back to the starting point. Dr. Retslob, from the wisdom of his thirty odd years, proclaims that it is no longer fashionable to "wallow" in music. Nikisch was rapidly becoming a back-number. He died just in time. Well, let us see when Germany will foster (she did not produce him) another Nikisch, one who will do as much for German—and international—music as he. When she does, she will be well on the road out of the mishmash of unstable, unbalanced elements that make up her "art" today. For a new art is coming, as sure as the years go by. It is only natural that, in this reaction after the great war, there should be the same turmoil in art that exists in politics, economics and society. But Germany, if she follows the ideas enunciated by Dr. Retslob, will lose that pre-eminence in music which was unquestionably hers for so many years; she has, in fact, already lost it and is most unlikely to recover it. Experimentation is the order of the musical day everywhere. Strangely enough, it seems to be the young Englishmen and the young Italians who have advanced most consistently and vigorously along the new road. And now, if ever, is there a chance for the talented young American. The field is open, there are no great masters to contend with. Let us watch—and pray!

FIRST CLASS ACCOMPANISTS

The following letter has been received referring to an editorial which appeared a few weeks ago in the MUSICAL COURIER. The writer is quite correct, and the young artists who, in their first recital, secure the assistance of the best accompanists procurable are doing something very wise; but the fact is that artistic jealousy exists and that many professional singers and violinists make no effort to obtain accompanists of the first rank but get along with second rate ones who will in no way attract the attention of the hearers away from the star himself or herself. This occurs, too, even in the case of some soloists of the very first rank, who have absolutely nothing to fear from the "competition" of a first class accompanist.

Marinette, Wis.

Editor, Musical Courier:

Referring to the article on "Accompanists" in the MUSICAL COURIER, you say the critics would do an accompanist no service by proclaiming the fact he was a better musician than the soloist he accompanied. Perhaps that is partly true, but consider the public. It has been proven in many instances they know more about music than some critics I have met. They are quick to recognize a poor or good accompanist, and their opinion of the artist is judged accordingly. As egotistical as some artists are, they must admit that the accompanist is very often the direct cause of their success or failure. If they select pianists who do not come up to full standard their own work suffers, and when they do they must expect the public to insist upon the honors being shared.

However all artists are not so small-minded. Consider the people who have Richard Hageman for accompanist. What greater art is there than his? What person, with or without a great knowledge of music, could fail to recognize his genius? But the artists who appear with him realize that and they are only too glad to give him his full due. And there are many more good accompanists who are also recognized; after all the public is the greatest critic.

(Signed) EVA H. FELDSTEIN.

APOLOGY

Having witnessed some modern German works this summer, one feels that an apology is due the late Richard Wagner for having occasionally suggested in these columns that his works have over-long scenes and acts in them. The first act of "Palestrina" goes on (that is the correct expression) for one hour and fifty minutes; the second act for over an hour. The second act of "Die Voegel" lasts over one hour and twenty minutes. It is, perhaps, unesthetic to measure music with a watch or a yard stick, but when one sits and prays for the end of seemingly interminable musical conversation, with no action, to do so is inevitable. Willy Richard

wrote longer acts than these—the first act of "Götterdämmerung," for instance, runs to over two hours—but he broke them up into scenes with a change of decoration to rest the eye. Besides which he gave us some immortal music to accompany them.

INSOMNIA

Reading "Peter Whiffle, His Life and Works" (Alfred Knopf), Carl van Vechten's latest book, one suspects strongly that it is merely a foretaste of the autobiography which the author promises us for twenty years hence. Peter-Carl van Whiffle, as one might say, has a very pretty fancy. Says he, among a hundred other interesting things:

It is the pleasant custom of present day publishers of books to prelude the real publication of a volume by what is technically known as a dummy. The dummy, the sample from which orders are taken, to all outward inspection, appears to be precisely like the finished book. The covers, the labels, the painted top, and the uncut edges give one every reason to hope for a meaty interior. Once open, however, the book offers the browser a succession of blank pages. Sheet after sheet of clean white paper slips through his fingers, unless, by some chance, he has opened the volume at the beginning, for the title-page and table of contents are printed (the dedication is missing), and so are the first thirteen pages of the text.

Such dummies are irresistible to me. Coming warm, hot even, from the binder, they palpitate with a suggestion which no perusal of their contents can disturb. "How much better than the finished book!" I exclaim, and there are days when I feel I will never write a book; I will write only dummies. . . . I have it in mind to call my first dummy "Shelling Peas for Shillings." On the title-page I shall set an appropriate motto and a plausible table of contents might include:—

Here Peter enumerates seven or eight chapter heads, three of which have interest for the musically curious. One is "Purcell, Polko and Things Beginning with P" (Who knows what Polko is?); another, "Folk Dancing at Coney Island;" and the third and most important, "Carnegie Hall as a Cure for Insomnia." We know that Mr. van Vechten occasionally visits Carnegie Hall, especially when there is something bizarre produced there which requires investigation by one who has so much interest in the newest in all arts as he. Evidently he has taken Peter Whiffle with him to a concert or two, or to some manifestation of the dance, and Peter has discovered for himself the lethargic qualities of the place. We, fortunately, have never suffered from insomnia, being of those happy ones who can take an afternoon nap whenever opportunity offers without regretting the slothful waste of golden hours that might have been devoted to the bringing of some new thought into the world. So there was no need for Carnegie Hall to cure us of insomnia. But, by its effect upon ourselves and numerous of our colleagues, we know what splendid curative virtues it has. More than once have we nodded through a dull program, waking when challenged by a stentorian tenor C or the crashing chords of a coda, only to slip peacefully away again into forgetfulness when the next item proved undisturbing. Our standing order to companions at Carnegie concerts is never to wake us unless we chance to snore, when we are to be nudged—but tenderly.

We, perhaps, are the first to make open confession, but, as a rule, far from the first to go to sleep. At one time or another we have seen nearly every one of our critical companions sitting there lost to the world—and to music. With two of the writing gentlemen of the daily press it is quite a regular habit. How well we recall one evening last winter seeing the older of these two and his good wife nodding away side by side in the sweetest, most harmonious of duets—*andante tranquillo e dolcissimo*.

This, be it proclaimed, is written in no spirit of reproach. (We should be the last to reproach ourselves.) Our only wonder is how anybody manages to keep awake through a whole winter evening at Carnegie, with the doors closed and the hall overheated. Evidently when this (fairly) venerable structure was built, it was the fashion not to allot so many square feet of fresh air per person as the human entity of today has become accustomed to require. So we say in advance to debutants and others who may look down from the stage next winter and behold us—or one of our colleagues—wrapped in peaceful oblivion, that it is not because we love them less but because we love air more, and there is not enough of the latter commodity on hand to keep our affection alive.

Mr. Van Vechten tells us that Peter Whiffle died on December 15, 1919, and he ought to know, having been present; but some evening next winter in a waking interval (and, of course, between program numbers) we shall gaze all about Carnegie, strong in the hope of discovering Peter's spirit peacefully slumbering away in some unoccupied seat, furnishing proof—though not living proof—of the correctness of his thesis, viz.: that Carnegie Hall is the best cure for insomnia that New York knows.

VARIATIONETTES

By the Editor-in-Chief

We have received several missives in which the writers quote the titles of old Jenny Lind songs and discuss the pieces, but do not give the texts. The attached letter, therefore, has added value. Are there any other Lind texts our readers know? Send them on. What is the name of the one whose words are quoted in this communication:

Dear Mr. Liebbling:

Here is the first verse of another of Jenny Lind's songs—all I can remember. My mother purchased the song in Boston when she went to hear Jenny Lind sing.

While the twilight bat was flitting
In the sunset at her knitting,
Saw a lonely maiden sitting
Underneath the threshold tree.
And ere daylight died before us,
And the vesper star shone o'er us,
Fittful rose that tender chorus
Jamie's on the stormy sea.

Yours truly, A. T. K.

First signs of winter: The orchestras are announcing their soloists, and Gatti-Casazza is about to return to America from Italy.

The other nations will be glad to hear that musical inspiration may slacken in Germany after all. Its Government intends to restrict the output of beer.

Over 1,000,000 pupils enrolled in the public schools of this city last week, which makes potentially for 1,000,000 additional future concert goers if their preliminary tonal and art training is of the right kind.

In a London cable to the World one reads of Chaliapin's trumpeting out public boasts that the Metropolitan will pay him more per night than it gave to Caruso. It is unlikely that Chaliapin, an artist and an intelligent one, is doing anything of the kind. Maybe he is to get more than Caruso, maybe not. Who really cares—except Chaliapin and those "star" singers who get less than the amount he is said to be claiming as his fee? It is a strange thing that while the average person tries to conceal income and feels a certain delicacy about even speaking of it, most of the opera singers and other musical performers are more than eager to take the public into their confidence in that regard. Where does art stand in all such discussions?

John Philip Sousa has some sensible things to say about prohibition, as reported by the Times of September 15:

"Prohibition is a tragedy rather than a farce, as some vaudevillians would have it, for it is bringing a new class of drinkers, men and women, who use only the hard stuff. I believe I am in a position to judge fairly the fruits of the Eighteenth Amendment, as during my twelve years in Washington and my thirty years with the band I have been entertained perhaps as much as any person in the United States, and I have studied the persons I have met at the dinner table during that period.

"Before prohibition, I am frank to say, that about only one woman out of ten would take a cocktail at dinner. If there were twenty persons present at the affair, I am sure that no more than a third would take a glass of light wine. Whiskey to them was practically unknown.

"It was, in truth, exceptional to see a woman drink. Today the exception is the other way. Let me say I do not consider that they drink because of love of liquor. It is rather a defiance of an unpopular and badly constructed law."

The veteran Austrian composer, Dr. Wilhelm Kienzl, whose "Evangelimann" was a success in Central Europe twenty years ago, and whose "Kuhreigen," under its French title of "Ranz des Vaches," was once given by the Chicago Opera, has produced a new opera, "Hans, the Dreamer."

In addition to sending out danger signals for the seas, the weather authorities at Washington also are spreading abroad this warning for concert singers: "To avoid heavy squalls, vocalists purposing to give recitals in Ireland are cautioned against putting on their programs 'God Save the King' and 'Rule Britannia.'"

As Byron Hagel was looking through the exchange clippings on our desk, he remarked: "Wouldn't the late Park Benjamin be delighted to feel that his prominence in the newspapers is due to the fact that he was Caruso's father-in-law?"

And music and other matters have made the McCormick family so interesting to the public that

Will Rogers, the comedian of the "Ziegfeld Follies," delivers a long monologue at each performance on the affairs of Harold, Ganna, Max and Mathilda.

Herman Devries tells a few home truths about American opera in a recent issue of the Chicago American. His main point is that American opera is not successful in this country for the very simple reason that it is not nearly as good as the operas made by Europeans. Even money prizes offered by American individuals and organizations have failed to bring to light anything as vital and effective as "Cavalleria Rusticana," the famous prize opera of Europe. It appears that some correspondents have written to Mr. Devries asking him to use his column in the American to help keep foreign opera singers out of engagements in this country. To the chauvinistic protestors, Mr. Devries replies interestingly:

American singers, when they are good enough, are sought for all over the world. Foreign opera houses do not bar singers or conductors of other nationalities from their boards, so why should we?

Paris has always opened the door to foreign artists. Here are a few proofs: Marie van Zandt, American, created Lakme in Leo Delibes' opera of that name. Sybil Sanderson created Massenet's Thais and Esclarmonde and sang his Manon more than eighty times. Emma Nevada sang Mignon, by Thomas, and David's "La Perle du Bresil." Clarence Whitehill sang Nilakantha in "Lakme" and the father in "Louise." Emma Eames sang in Paris and is credited with the "creation" of Zaire, by Paul Veronge de la Nux. Clementine de Vere sang in "Faust" and Hamlet." Suzanne Adams was heard in "Faust," "Romeo" and "Martha." Mary Garden created Massenet's Cendrillon and Richard Strauss' Salome and sang Charpentier's Louise 100 times.

Lillian Nordica was applauded in "Hamlet" and "Faust." Jean Griswold was successful as Gilda in "Rigoletto." At the 500th performance of "Carmen" it was a foreigner, Jean de Reszke, who was chosen to sing Don Jose, although at that time Etienne Dereims and Albert Selazo, native Frenchmen, were members of the Opera Comique personnel. It was also Jean de Reszke who created in Paris Canio in "Pagliacci," and the tenor leads in "Le Cid" and "Herodiade" of Massenet at the Theater Lyrique.

Recently Charles Hackett, an American, created a furore by his admirable singing in "Romeo" and "Rigoletto" at the Paris opera and "Tosca" at the Opera Comique.

Were foreigners barred here we would never have heard Patti, Melba, Galli-Curci, Caruso, Muratore, De Reszke, Plancon, Schumann Heink, Calve, Edouard Clement, Journet—we would never have heard Toscanini, Polacco, Papi, Richard Strauss, Andre Messager, Nikisch and other great conductors.

About twenty-four years ago at the Metropolitan Opera House, under Maurice Grau, everything was foreign, orchestra, chorus, the smallest parts.

The only Americans were Lillian Nordica, Emma Eames and Suzanne Adams. Today the "Met" shows 80 per cent. Americans, and the Chicago Opera about 90 per cent.

America's slogan in music progress should be "Produce!" No door will be closed to the true, convincing artist.

Fred Piccolo and Lawrence Harp were arraigned before Judge Mulqueen in General Sessions recently for the theft of a violin. "Double base," remarked His Honor, "and to keep up the musical picture I shall have you do time at Sing Sing behind the bars of a cell-o."

The musical winter of 1922-23, according to W. J. Henderson in last Sunday's Herald, "promises to be one of the most interesting and active of recent seasons." We are curious to see what Mr. Henderson will write on the same subject next May.

Now the League of American Artists asks the District Attorney to raid studios in this city where "free life," liquor and orgiastic revelries are indulged in. Is music study to be robbed of all attractiveness?

An anxious faced gentleman approached Nahan Franko at the McAlpin Hotel just after that leader and his orchestra had finished a spirited selection and said: "Would you be kind enough to tell me the name of the piece you just performed?" The director answered: "It was the 'Military Polonaise' by Chopin." The questioner paled and blurted out: "Damn it, I lose. I bet that it was the 'Pilgrims' Chorus' from 'Tannhäuser,' and now I have to pay the dinner for the four people at my table."

Some pertinent sentences are these by George Jean Nathan in the Smart Set: "Art is not the meal of life; it is the appetizer. Only poseurs regard it as the former. Life without art would be indeed dull and tasteless, but life with art only would be sickening in its surfeit. There are other things in life

than art, and some of them are equally beautiful, equally inspiring, and vastly more contributive to the health and happiness of the human soul. . . . Art never follows a flag."

Nilly (at the Hofmann recital)—"What would you like Hofmann to play?"
Willy (surlily)—"Poker."

LEONARD LIEBLING.

THE MINNEAPOLIS ORCHESTRA

Of great interest is the announcement of the twentieth season of the Minneapolis Symphony Orchestra, which appeared in our last week's issue. The conductors secured, as well as the soloists, presage a very interesting home season for the orchestra of the Northwest, which was made the organization it is today through the efforts of its former conductor, Emil Oberhoffer, who resigned as musical director of the association after nineteen years of service. As a fitting tribute to his work in the announcement of its twentieth season, the management of the orchestra paid him this uncommon testimonial: "The faithful work done by Emil Oberhoffer during nineteen years, and the magnificent results achieved, are well known in Minneapolis and throughout the country. He has written his name high on the honor roll of those who have done constructive musical work in America." This is indeed a well deserved tribute to a man who has done a great deal in placing Minneapolis not only on the musical map of this country, but also of the world, and who has made the town, which has been so well advertised by Washburn's "Eventually, Why Not Now?" and "Pillsbury's Best," a music center on this continent.

THE NAME OF ALICE GENTLE

The name of Alice Gentle seems to have been on the lips of many Chicagoans this past summer. And why? An American girl, who has had all kinds of "ups and downs" and has had to meet many disturbing conditions in her own country, Alice Gentle seems at last to have come into her own. The critics of the Windy City have heaped warm, but genuine, praise upon her for her striking impersonations of varied roles at Ravinia Park this season, where she is a prime favorite and has been for several years. Never, according to those who have followed her career, has Alice Gentle been heard in better voice. The critics lay stress upon the depth and beauty of quality of her voice, which in addition to her ability as an actress has finally placed her among the leading American opera and concert singers of the present generation. Last spring, as a member of the Scotti Grand Opera Company, Alice Gentle made new friends in a number of principal cities on tour, everywhere being acclaimed by the daily press. One of the greatest admirers of her art is Antonio Scotti. In "Tosca" the distinguished baritone shared honors with the American singer, and she has repeated her success in the title role of the Puccini opera at Ravinia Park this summer, also making a fine impression in her first time portrayal of Toinette in "Le Chemineau" as well as in other roles.

WHO ARE THEY?

Who are the great conductors in Europe, now that Nikisch is gone? Weingartner's is, perhaps, the best known name, but he is far from a young man. He and Toscanini are the only two of truly international reputation. Of course, each country has its own men of established reputation and more or less greatness, such as Wood and Ronald in England, Chevillard and Pierné in France, and certain young men of unusual promise, as, for instance, the Englishman Eugene Goossens and the Nikisch successor, Furtwängler. Bruno Walter, who is coming to visit us this fall, though a man of very wide experience both in opera and concert, is still in the best years. If we continue to look toward Europe for conductors and refuse our own young men a chance, he is the sort of man who would fit well into a permanent position here.

THE "BUGABOO"

Joseph Holbrooke, well known British composer and wit, sends us a serious and sincere little note of commendation on our editorial of July 20, the "Bugaboo," to the spirit of which he says he quite agrees. He encloses a book full of "strong opinions" about himself and his work, and marks for our benefit a sentence which says: "The concerts given in Paris in 1921 by Mr. Holbrooke were entirely ignored by the press of that (reciprocal) country," adding, "Better welcome from the Teuton."

PUPIL PIRACY

The following was originally intended by General Representative Rene Devries as a lead for his Chicago letter, but its subject and contents are of such universal application to practically all large cities, and of such general interest, that it was stolen away for the editorial column. Here is the situation, as R. D. sees it:

"When in doubt, tell the truth" is a virtue that should be practiced by those vocal teachers who in their advertising tell only half the truth, the other half being nothing less than a misstatement of facts. It seems strange that world-renowned vocal teachers have to use the names of celebrities who may have coached with them for a few lessons, and advertise them as their students in order to gain from that bait new pupils, probably less celebrated but willing to study with the teacher of Mme. X, Miss Y, Signor Z, and Mr. Q. (Don't try to figure out these initials; they are fictitious.)

"The above remarks are, by the way, not addressed to any Chicago vocal teacher, as few vocal teachers here ever resort to misstatements to gain a few pupils. Often this (Chicago) office is visited by vocal teachers who complain that one of their pupils, who has been engaged to fill important dates, is advertised as the pupil of another teacher, and the representatives here always advise the teacher to remain silent even when the students had been taken lessons from that teacher for many years.

"The above points recall the case of a young Russian soprano who studied here with an Italian teacher. That maestro gave the young artist lessons for three years—1918, 1919 and 1920. In 1919 the teacher raised his price, but, as the Russian student was too poor to pay the increase, told her that as long as she wished to remain, the old rate would stand for her. (It must be added that the young lady never had a lesson in singing until she came to this teacher.) Six months ago she had a chance to go to another city and while there continued her studies under another teacher who now advertises her as his pupil. The Chicago teacher visited this office to register a very fair objection, but we advised him not to air his grievance, for, although the young lady is known to have a very good voice now (thanks to the work of the Chicago teacher!) she has not as yet accomplished anything worth while and a quarrel about her would be giving her notoriety of which she is not as yet worthy.

"Then there is the case of a young tenor who studied here for many years with a well known woman who obtained for him an engagement with one of the leading opera companies in this country. The young man went out of town and coached with another teacher, who today claims him as his pupil. This Chicago teacher also complained to us, and we told her that we had found out that the other teacher was giving her former pupil lessons free of charge and asked her if she were willing to contribute to the musical education of the young man by giving him lessons free. She answered negatively and we advised her to keep the name quiet as the young man had done nothing to warrant a claim on him.

"Then there is the case of a young woman who studied for three years with a well known vocal teacher here and who took a few lessons from another teacher out of town in order to get an engagement with a certain opera company, but who, as soon as she got the position, returned to her former teacher and told him that she had only gone to X. in order to get into opera, and that, having gained her aim, she was coming back as she needed to learn her repertory. Yet the teacher with whom she had only a few lessons advertises her. This Chicago teacher also came here and he agreed with us that it was better to drop the matter.

"There are in Chicago at least ten vocal teachers who can well claim that at one time or another the greatest stars now appearing with the Chicago Opera Association, or even with the Metropolitan, coached certain roles with them, but they do not claim to be the teachers of those world-renowned artists. They do not advertise the fact that those artists are their pupils. They may say that the world's greatest contralto of the day (mentioning her name) coached Fides in 'Le Prophete' with them, that the greatest Scarpia of the day coached such and such a role with them, and yet, though this be true, they are decent enough not to advertise the fact. Famous artists always study. They always think they can learn something from someone, but generally they want that sort of post-graduate study to be kept dark, as there are in the world many imbeciles who think that if one has yet to study then that one is not all that he (or she) is said to be. Another teacher, who came to this office recently, showed us a letter he had received on that

very day from one of his students now in Italy, in which the young singer stated: 'I owe everything in my artistic life to you.' The same week another teacher with whom the young artist had taken only a few lessons in another city came out proclaiming that he had made the singer, who, upon her return to America, will again study and coach with her Chicago master. This office often condemns some of the Chicago teachers, but never was it necessary to accuse a big vocal teacher here of piracy. Of course, now and then a minor teacher will claim a student as his own when the pupil has taken only a few lessons, but the claim soon disappears, for the pupil's stay in the studio is so limited.

"This would bring up another discussion—that of the ingratitude of students. This, all teachers have learned, especially in America. New things—be they automobiles, or aeroplanes, doctors or music teachers, stores or music schools—are worth a trial, but if the trial is not satisfactory, one soon goes back to the old-make car, the long established store, the well known teacher or the reputable school in which one had studied. This office claims that it has exposed the insincerity of several newcomers in years gone by, and, although for a while pupils flocked to them as so many sheep, those teachers soon disappeared from this community and put up their shingles elsewhere.

"Though the country is infested with charlatans, fakers and humbugs in the music field, especially among voice teachers and so-called 'voice-builders,' Chicago counts but very few of that specimen. There are some, of course—men and women who might build anything but a voice—yet they are exceptions. Once in a while we come in contact with a man who has found the lost method of singing and who would put a cork between the teeth of his students in order that the mouth be kept well open; another, who will have his sopranos as well as his tenors crack willingly when reaching A, this for a reason not yet discovered; another, who puts a set of books on the chest of the pupil in order to develop the lungs. Of those fakers there are about a dozen here, but considering the great number of voice teachers, the percentage is negative, and as the former have but very few pupils their harmfulness has not yet been sufficiently felt to divert our attention to them. If they should make this community feel ashamed to harbor them, then will be the time to advise them to buy a ticket for another city, where their eccentric teaching might be better appreciated than it has been here." R. D.

A DISCOVERY

While in Munich this summer we were astonished and perhaps a bit flattered to discover that we had been what the French call a *cause internationale* early in the war. Twelve years or so ago, when we were a chorrepitator at the Munich Opera, it fell to our lot to arrange some old English songs of Shakespeare's time and partly to compose the incidental music for a revival of "As You Like It." Early in the war the piece was revived again. Some busybodies discovered our non-German name on the bills and began writing letters to the daily papers, protesting against the use of incidental music by an Englishman! (Shades of our nearly three centuries of straight American ancestry!) So our score was retired and some young German composer got the opportunity to send his name, instead of ours, down through the ages coupled with that of the bard of Avon. *Eheu fugaces!*—or words to that effect.

CAN IT BE POSSIBLE?

According to the London Daily Mirror of August 1, "jazz" is dying out in that city. The writer says:

"I was at one of London's favorite restaurants last night and there was no 'jazz' music. The orchestra contained no trap drum, no saxophone and no swanee whistle. In other places the return to sanity is taking place also. As a matter of fact, there never has been any 'jazz' music. What we have had is the atrocious combination called a 'jazz band,' which in its 'nth degree makes all music sound alike—just a throb and a clatter. Some of the tunes murdered by 'jazz bands' are really very pretty.

ONE WAY

How sad it is that such a large percentage of truth lies behind the witticism quoted below:

"Why are you applauding that last number? I'm sure such highbrow stuff doesn't really give you pleasure." "I know, but we must applaud pieces like that in order to get something worth listening to as an encore."

SOME RECORD

The phonograph, says the San Francisco Chronicle, is only forty-five years old, but in that short life it has played "The Rosary" 173,526,489,756,324,835 times.

I SEE THAT

Julian Walker, the noted baritone, died on September 18 at his New York home.

The San Carlo Opera Company opened its New York season last Monday evening with a fine performance of "Aida."

The Cleveland Orchestra will give fifty local concerts this season.

Edwin Fischer, the Swiss pianist, has cancelled his engagements for the first half of the season owing to an accident.

The Cleveland Institute of Music offers eighty full and partial scholarships.

George Reimherr has been giving a number of recitals this summer.

Myra Hess has been booked for numerous European engagements.

While in Naples, Esperanza Garrigue visited the tomb of Caruso.

Reinhold Becker, blind song composer, recently celebrated his eightieth birthday.

Ralph Errolle has been engaged for a three weeks' tour with the Grand Opera Quartet.

Charles Hackett will return to Spain on January 1 to sing in opera in Barcelona.

There will be many réengagements for Kathryn Meisle this season.

Charles Wakefield Cadman's publishers state that over a million copies have been sold of his "At Dawning."

Among the autumn publications of Scribners' will be the letters of James G. Hunker, edited, with a preface, by Josephine Hunker.

The Keith College of Theatrical Music is the first of its kind to be organized.

Pavley and Oukrinsky are offering three cash prizes to dancers.

Owing to illness, Marie Sidenius Zandt has canceled her Alaskan trip.

Birdice Blye has completed a successful summer tour in Texas and California.

Through May Beegle, Pittsburgh is promised a brilliant season of orchestral and recital attractions.

Charles W. Cadman and the Princess Tsianina will soon start their eighth joint tour of the United States.

The race of a career is always run, it is never won, says Reinold Werrenrath.

Paderewski will be soloist with the Symphony Society of New York on December 7 and 8.

The Chicago Chamber Opera Company will produce six American operas this winter.

Hanna Brocks-Oetteking has been singing Mana Zucca's "Dan Cupid" with great success.

Olive Nevin has been made supervisor of art and music in the schools of Sewickley and surrounding districts.

Arthur Shattuck, American pianist, will give a series of nine recitals in Norway next month.

There is a concert bureau connected with the Herbert Witherspoon studios.

Mrs. George Lee Bready will give her opera recitals at the Plaza next season instead of at the Ambassador.

Marguerite D'Alvarez will give two recitals in West Virginia in February.

Cosima Wagner is seriously ill.

Franz Lehar collected six millions of crowns within a few minutes selling his autographs for charity.

Xaver Scharwenka is at present engaged on the completion of his memoirs.

It is said that Chaliapin will make his permanent home in England, and not in America as reported.

Mengelberg and the entire orchestra of the Amsterdam Concertgebouw will give two concerts in Berlin.

A total of \$41,873 is the profit made by the Municipal Opera Association of St. Louis during the 1922 season.

Maier and Pattison made a pronounced impression on the Australian critics.

Jeanne Gordon is booked for two special performances with the Houston Opera Company.

The Guilman Organ School will open on October 10.

Lazar Saminsky is giving lectures in Paris and Amsterdam on "America's Musical Life and Her Composers."

Frieda Hempel will return to America about November 1. Weekly recitals will be given at the studios of A. Russ Patterson during the forthcoming season.

Edgar Schofield has just finished a three weeks' course of teaching at High Point, N. C.

Owing to a very full schedule of teaching, Frank La Forge will not appear in many concerts this season.

Carrie Louise Dunning has added five new teachers to her staff.

Edward L. Bernays, publicity expert, and Doris E. Fleischman were married on September 16.

Beveridge Webster and Maria Pettit were the prize winners in the competitions in piano playing at the French-American Conservatory of Music at Fontainebleau.

A theater in Paterno, Italy, is named for Giulio Crimi.

Ethel Leginska will start her European tour the middle of October.

Elly Ney will return to America on September 30 for her second American tour.

Warning is given to singers claiming to be of the Chicago Opera but who are not of that organization.

Dr. Max Unger, of Leipzig, is completing a new edition of Beethoven's letters.

"Shanewis" is the first opera to be given in Chicago by the Opera in Our Language Foundation.

Karl Fuchs, musicologist, pianist and writer, died in Danzig on August 24.

The Adolph Bolm School of the Dance has opened studios in Chicago.

John Warren Erb has just completed a successful first season of teaching and vacationing at Lake George.

It is reported that Charles Dalmores will open a vocal studio in New York, Chicago or on the Pacific coast.

The Scaffi Opera School has moved to larger quarters in the Kimball Building, Chicago. G. N.

Mrs. Dunning Adds New Teachers to Her Staff

Carrie Louise Dunning, originator and exponent of the Dunning System of Improved Music Study for Beginners, recently closed her annual class in New York. The popularity and success of these classes has grown with a steadiness which bespeaks their intricate worth. Mrs. Dunning has found it necessary to add five new normal teachers to her staff, namely: Allie E. Barcus, Dora A. Chase, Zella E. Andrews, Mrs. Travis Sedberry Grimland and Clara B. Lochridge. The other members of the Board are Anna Craig Bates, Mary E. Breckisen, Jean Warren Carriick, Adda C. Eddy, Beatrice S. Eikel, Jeannette Currey Fuller, Ida Gardner, Cara Matthews Garrett, Mrs. Julius Albert Jahn, Maud Ellen Littlefield, Carrie Munger Long, Harriet Bacon MacDonald, Mrs. Wesley Porter Mason, Laura Jones Rawlinson, Virginia Ryan, Isabel M. Tone, Mrs. S. L. Van Nort, Mrs. H. R. Watson, Anna W. Whitlock.

At the annual election, held on August 23, Mrs. Dunning presided with her usual grace and tact. She is life president of the organization as is evident, but the offices of secretary and treasurer are for limited terms. At last month's election Mrs. Wesley Porter Mason was elected secretary and Virginia Ryan the treasurer. Mrs. Dunning expects to be in New York until the middle of October, when she will return to Los Angeles for the winter. En route she expects to stop in St. Louis and Kansas City where she will give talks and confer with her normal teachers there. The Los Angeles class opens January 20.

The United States is not the only country where Mrs. Dunning's splendid method is appreciated. She has received repeated invitations from London to open a class there. During her recent visit in England there was much interest taken in the work, and it is possible that she may go to London soon to hold a class.

Putnam Compositions Featured

Eugen Putnam arrived from Paris recently and, after spending a few days in New York, returned to Danville, Va., to resume his duties at the Averett College. Mr. Putnam spent the entire summer in France and his compositions were played on several occasions with such success that a French pianist, Marguerite Monnot, who is considered to be the most brilliant pupil of Cortot and will tour France this winter, proposes to use his "Quill Dance" throughout her tour, as well as at her Paris recital. The Paris edition of the New York Herald speaks favorably of this composition and notes that when played by Mlle. Monnot at a private recital in Paris it was so well received that it had to be repeated.

Mr. Putnam also reports that Harold Henry, who is making a splendid success, not only in France, but also in Germany and Austria as well, is using his compositions frequently on his recital programs. A most interesting feature of Mr. Putnam's work is that he is using as their basis American folk songs that are in no way associated with the negro.

Gentle "Once More at Her Supreme Height" in "Zaza"

Again Chicago's critics have given Alice Gentle great praise for her impersonation of a big role—Zaza—as the following will prove:

In the title role Alice Gentle's talents are shown once more at their supreme height of intelligent and productive artistry. If there is a singer of greater versatility upon the lyric stage today, I do not know her. Every creation is stamped with the seal of sincerity, of earnest endeavor to make her new task the crowning achievement of her career, so that we go from good to better, from better to best, and then we halt to settle the question of preference! I call Alice Gentle a singer-actress of remarkable ability . . . with brains, temperament and voice, a passion for study and progress, she should be famous internationally as well as locally.—Herman Devries, in The Chicago Evening American, August 21, 1922.

The work was staged at Ravinia Saturday night with splendid realism and with the tiger lily of grand opera heading the long cast of seventeen. As an actress, Alice Gentle was as good as Mrs.



CARRIE LOUISE DUNNING AND MEMBERS OF HER CLASS

assembled in New York, August 1. Reading left to right: (first row) Mrs. Wesley Porter Mason, Dallas, Tex.; Hazel Tuttle, Anderson College, Anderson, N. C.; Mabel Bishop, Greenwood, Wis.; Mrs. Robbins Ogden, Waterbury, Conn.; Elizabeth R. Barlow, New Berne, N. C.; Mrs. Dunning; Louise Harvey, Schenectady, N. Y.; Lois Carter, Vincennes, Ind.; Geneva Wilsey, Marysville, Mo.; (second row) Adda Eddy, Bellefontaine, Ohio; Miss West, Okla.; Mrs. Travis S. Grimland, Clifton, Tex.; Clara M. Lockridge, Mayfield, Ky.; Katharine Brown, Brentwood, L. I.; Isabelle VanWort, Houston, Tex.; Virginia Ryan, New York; Marie Waltman, Corsicana, Tex.; Beatrice Eikel, Sherman, Tex.; Blanche Bartlett, Trenton, Mo.; (third row) Cora M. Rueser, Houston, Tex.; Allie M. Barcus, Fort Worth, Tex.; Celia F. Grizzard, Waco, Tex.

Leslie Carter, and, to my mind, far more artistic. This smashing artistry consisted in her giving the absolute impression of wholesome vulgarity, reminiscent of Yvette Guilbert. Whether it was the dressing room disrobing scene or the emotional renunciation of her love as she kisses little Toto farewell, Miss Gentle bared the heart of the woman primitive with the pantheistic abandon of nature itself. The characterization was gloriously, grippingly—perfect. . . . Her mastery of comedy technic was amazing, and, in spite of Leoncavallo, she made out of her aria in the last scene a piece of vocal music even a great composer would be proud to claim. I repeat again, Alice Gentle is the greatest dramatic singing artist in America today.—Theodore Stearns in the Herald Examiner, August 21, 1922.

Miss Gentle had the true quality of the café chantant artiste: audacious, bon garçon, matter of fact, feline, good-hearted, sympathetic and altogether unaccountable—in fact, the whole bag of tricks. She did it all with a heartiness that was quite winning. You felt that she wanted what she wanted when she wanted it, and she was so frank about it that you hoped she would get it. You realized quite as well as she did that it would lead to trouble, and when the time came you were sure that she would pay the unavoidable bill for the breakages quite like a gentleman.

The famous disrobing scene she managed cleverly, not at all attempting to go the limit as established by the fairies at the bathing beaches, but demonstrating again how much more intriguing is the half revelation. Miss Gentle is a very clever woman, who has learned the stage well, has herself well in hand and governed by good taste. Walking close enough to the edge to keep one guessing and yet making no errors of judgment.

She did some delightful singing and there were grateful bits in the music of which she took full advantage. A most entertaining performance.—Karlton Hackett, in the Evening Post.

Margel Gluck's Success in Rochester

Margel Gluck, American violinist, appeared in Rochester, at the Eastman Theater, during the week of September 17. She played the concerto with the orchestra, under the baton of Arthur Alexander, director of the Eastman Theater. Miss Gluck is rapidly winning laurels in the musical world as a woman violinist, having returned to this country after brilliant successes abroad. She is a young woman of personal charm and magnetism.

Gilbert and Hierapolis to Give Concert

Gladys V. Gilbert, pianist, and Leo Hierapolis, baritone, will give a concert in the Manhasset (Long Island) Public School auditorium on Friday evening, September 22. The event is for the benefit of the new recreation fund of the school and much interest is being manifested in the event.

STUDIO REOPENINGS

Allen R. Stewart

Allen R. Stewart, of the Stewart Studio of Music, Reading, Pa., opened his studio on Monday, September 11, for the fall season with a large enrollment of pupils. Mr. Stewart is one of Reading's foremost musicians, having taught in that city for eighteen years and numbers many teachers among his students. He also conducts a branch studio at Newmantown, Pa.

Zofia Naimska

Zofia Naimska, a Leschetizky exponent, will open her New York studio October 1. She is highly qualified to teach piano, being endorsed by both Leschetizky and Paderewski, and having had considerable experience both as concert pianist and teacher here and abroad. Mme. Naimska is now holding auditions for her forthcoming classes and expects a busy season.

Rudolf Larsen

Rudolf Larsen, violinist and teacher, assistant to Leopold Auer, will open his new studios on October 1. Mr. Larsen will be located at 124 Waverly place, New York. This is in Greenwich Village, just off Washington Square. Mr. Larsen declares that "the village is the quietest and most pleasant place in New York for an artist to live."

Clarence C. Nice

Clarence C. Nice, vocal instructor, resumed teaching at his Philadelphia studios on September 15. He teaches pupils from the beginning to the final preparation for concert, recital, oratorio and opera.

William A. C. Zerffi

Monday, September 18, marked the reopening of the New York studios of William A. C. Zerffi, the vocal exponent. Mr. Zerffi recently moved into his new studios at 309 West Seventy-eighth street.

Percy Rector Stephens

Percy Rector Stephens has returned from his vacation in the Adirondacks, and has resumed teaching at his New York studio.

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On OCTOBER 2nd

NEW ENGLAND CONSERVATORY TO HAVE LARGE ENROLLMENT

This Year's Attendance Promises to Be a Record One—The Wendell H. Endicott Prizes a Feature—Townsend's Pupils Sing "The Holy City"—Gallo Announces Well Varied Repertory for Boston Season of San Carlo Company

Boston, Mass., September 15.—The New England Conservatory of Music, "the oldest and largest of American conservatories," will be opened for the school year of 1922-23 on September 21, following the usual week of registration which began on September 14. A heavy correspondence during the summer indicates the usual large enrollment.

The figures of attendance last season, which reached a total of 3,490, demonstrate the extent to which this school brings to New England talented young people from every part of the world. A summary of the states and countries from which students came to Boston to attend the conservatory shows that forty-eight states of continental United States were represented, as well as the Philippine Islands, Hawaii and Porto Rico, and the following foreign countries: British West Indies, British North America, Bulgaria, China, France, Greece, India, Italy, Japan, Korea, Lithuania, Mexico, Norway, Panama, Portugal, Roumania, Siam, Spain and Turkey.

Massachusetts, naturally, contributed the largest total of students—2,789—an evidence that the institution is an honor in its own community, for a great majority of these were from greater Boston or the towns and cities within commuting distance. The other New England states were represented as follows: Maine, sixty-nine; New Hampshire, fifty; Vermont, twenty-two; Rhode Island, thirty-four; Connecticut, nineteen. The states outside of New England which sent the largest delegations to the New England Conservatory were: Pennsylvania, seventy-one; New York, sixty-four; Ohio, thirty-four; Texas, twenty-five; West Virginia, eighteen; Alabama, thirteen; Virginia, thirteen; Georgia, thirteen; Illinois, twelve; Michigan, ten; Missouri, ten.

A marked feature of the growth of the conservatory in recent years has been the increase in the number of students who are doing advanced or post graduate work. Many of these are already graduates of other conservatories or of universities and colleges which have music departments; they come to Boston to take advantage of the facilities for professional study of the various instruments, voice, musical theory, harmony, harmonic analysis, orchestration, composition and other subjects which are offered by the conservatory's large faculty of specialists.

A new incentive to the registration of advanced and ambitious students of music has been created through the establishment last winter of the Wendell H. Endicott prizes in composition. This competition for original work was held for the first time last spring, when it excited intense interest in the student body. For the forthcoming school year the following Endicott prizes are offered to students who shall have been registered continuously at the conservatory between October 1, 1922, and commencement, when the awards will be announced:

- Class 1. \$300 for the best overture or other serious work for orchestra, not to exceed twelve minutes' performing time.
- Class 2. \$250 for a choral ballad or other work for chorus and orchestra, not to exceed twelve minutes' performing time.
- Class 3. \$150 for the best suite or other small work for a small orchestra.
- Class 4. \$100 for the best composition for unaccompanied chorus.
- Class 5. \$100 for the best composition in the form of a movement of a string quartet.
- Class 6. \$100 for the best set of five songs or group of piano-forte pieces.

A natural effect of the creation of these Endicott prizes will be to draw to the conservatory mature students, including many who have already had some professional experience and who want to get in line to become proficient and successful composers.

TOWNSEND'S PUPILS SING "THE HOLY CITY."

Advanced pupils from the Boston studio of Stephen Townsend, the eminent choral and vocal coach, took a prominent part in the performance of "The Holy City," by the choir of the North Congregational Church, Sunday evening, September 10, in Winchendon, Mass. Indeed, with the sole exception of Mrs. Elizabeth Campanole, the soloists were all pupils of Mr. Townsend, as follows: Mardis A. Brown, Mrs. Lillian Gwyn, Mrs. Mary Adams, Mrs. Cora Leavitt and John DeBelle. They were assisted by George Stewart's Boston Festival Orchestra; Mrs. Bertha L. Geddes, organist, and Ethel Haskell, pianist. Reports of the concert indicate that it was a highly successful event and that the audience, which filled the church to overflowing, was very enthusiastic.

Mardis A. Brown, who conducted the performance, has been a pupil of Mr. Townsend for some time and is the leading spirit in the musical life of Winchendon. Mr. Brown is president of the Winchendon Choral Society, which is contemplating a performance of "The Messiah" next winter, and he is also considering the establishment of a concert course in his city. A baritone singer of no mean attainment himself, Mr. Brown is exceptionally well qualified to serve in his present capacity as the music leader in his community.

GALLO ANNOUNCES WELL VARIED REPERTORY FOR BOSTON SEASON OF SAN CARLO COMPANY.

Grand opera of the familiar San Carlo standard, at prices which will bring it within reach of practically everybody, is again in prospect for the music lovers of Boston and vicinity. Those who attended the performances of the San Carlo Grand Opera Company last season will welcome the announced return to the Boston Opera House of this well equipped organization for a fortnight's engagement, beginning Monday, November 6, under the highly capable direction of Fortune Gallo. Sixteen performances, carefully selected from the company's repertory, and covering a wide range of operatic literature, will be given. In detail they are as follows: First Week—Monday, "Aida;" Tuesday, "Rigoletto;" Wednesday matinee, "Tales of Hoffman;" Wednesday evening, "Tosca;" Thursday, "Madame Butterfly;" Friday, "Carmen;" Saturday matinee, "Faust;" Saturday evening, "La Gioconda." Second Week—Monday, "La Boheme;" Tuesday, "Cavalleria" and "Pagliacci;" Wednesday matinee, "Carmen;" Wednesday evening, "Barber of Seville;" Thursday, "Otello;" Friday, "Salome;"

Saturday matinee, "Madame Butterfly;" Saturday evening, "Il Trovatore."

Eminent singers, numbering more than twenty, will make up the various casts, among them being Ester Ferrabini, who was called "the greatest Carmen" last season by Deems Taylor in the New York World; Tamaki Miura, the Japanese prima donna; Anna Fittiu, Marie Rappold, Bianca Saroya, and others of equally fine artistic achievements. The Boston engagement of the San Carlo company will follow the four weeks' season of that organization in New York, and Impresario Gallo announces that the performances in Boston will maintain the standards that characterize the company's productions in New York.

Three different series comprise the subscription plan, viz: Two Monday and two Thursday evenings, two Thursday and two Friday evenings, and two Wednesday evenings and two Saturday matinees, with no repeats in any series. Series subscribers are benefited by a substantial reduction in the price of single tickets, besides having their seats reserved prior to the opening of the regular box office sale.

Mr. Gallo is fortunate to have obtained the cooperation of a distinguished list of patrons. Included are public officials: The Governor and Lieutenant Governor of Massachusetts and the Mayor of Boston; directors of the various musical societies and conservatories; men and women prominent in the musical life of the city—Isidore Braggiotti, Agide Jacchia, George W. Chadwick, Mrs. Hall McAllister, Prof. Edward B. Hill, Helen Ranney, Alexander Steinert, etc.—together with social and business leaders. Indeed, Mr. Gallo and his able Boston representative, Marguerite Easter, have planned admirably, and it is altogether likely that last season's success will be repeated, if not surpassed. J. C.

A Record Breaking Day for Sam Fox

The following telegram was sent by Sam Fox to his office here in New York City, after he had gone to Willow Grove, Pa., to enjoy the music of the John Philip Sousa Band: "Returning to New York Wednesday. Full of music and joy. Every encore today a Fox publication. Sousa and

soloist made the audience and myself happy by playing 'Gallant Seventh,' 'Swanee Smiles,' 'On the Campus,' 'Only a Smile,' 'Nola,' 'Comrades of the Legion,' 'Romany Love,' 'Eleanor,' 'Sabre and Spurs,' 'Out of the Dusk,' 'I Love a Little Cottage' and Sousa's new suite, 'Leaves From My Note Book.' Have had a most enjoyable day. (Signed) Sam Fox."

Jamison Sings at Eastman Theater

J. Steel Jamison, tenor, was the soloist at the Eastman Theater during the week of September 17. He will sing with the Eastman Theater Orchestra under the direction of Arthur Alexander. Mr. Jamison has just returned to New York, where he has taken up his duties as tenor soloist in the Emanuel Baptist Church, Brooklyn.

Gladice Morisson to Resume Work Soon

Gladice Morisson, French soprano, will close her summer home at Long Beach, N. Y., on October 1, and will return to New York. She has taken an apartment at 285 Central Park West.



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"THRILLING, GREAT VOICES" (heading)

"THERE WERE ELECTRICAL MOMENTS DURING LAST NIGHT'S CONCERT, WHEN THE ENTHUSIASM MUST HAVE WARMED THE HEARTS OF THE ADVENTUROUS ARTISTS WHO HAD TRAVELLED THOUSANDS OF MILES TO LEARN FOR THEMSELVES TO WHAT EXTENT AUSTRALIANS COULD APPRECIATE FINE SINGING. CHEERS RENT THE AIR, AND HANDKERCHIEFS AND HATS WERE FLOURISHED THROUGHOUT THE CROWDED AUDITORIUM. THE WHOLE FORMED A MEMORABLE EVENING."

—*Sydney Morning Herald*, Aug. 16, 1922.

"SINGERS SYDNEY MUST HEAR" (heading)

"ALL SYDNEY MUST HEAR PAUL ALTHOUSE AND ARTHUR MIDDLETON. THEY ARE FINE ARTISTS, WITH A CAPACITY TO THRILL AND MOVE AN AUDIENCE. THEY HAD A GREAT RECEPTION AT THE TOWN HALL LAST NIGHT. ALTHOUSE SET THE AUDIENCE TALKING ABOUT CARUSO. MIDDLETON'S SELECTIONS WERE SUPERBLY GIVEN. THE AUDIENCE LEFT THE HALL BRIMFUL OF THAT PECULIAR HAPPINESS WHICH BORDERS ON ECSTASY—A CONDITION THAT RESULTS FROM THE SINGING OF GREAT ARTISTS."

—*Sydney Evening News*, Aug. 16, 1922.

"MAGNIFICENT SINGERS" (heading)

"THE LARGE AUDIENCE LISTENED SPELLBOUND TO THE BEAUTIFUL SINGING OF MESSRS. ALTHOUSE AND MIDDLETON. IT WAS, INDEED, A NIGHT OF DELIGHT AND ENCHANTMENT. RARELY, IF EVER, HAVE I LISTENED TO GREATER ARTISTS. THE TWO VOCALISTS SANG THEMSELVES RIGHT INTO THE HEARTS OF THE AUDIENCE FROM THEIR FIRST APPEARANCE. IT IS WORTH TRAVELING MANY MILES TO HEAR SUCH FINE AND GLORIOUS VOICES."

—*Sydney Daily Mail*, Aug. 16, 1922.

BOTH ARTISTS RETURN TO AMERICA IN INDIVIDUAL RECITAL FOR

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MIDDLETON

Metropolitan Opera Company



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ACCESS" IN JOINT RECITAL CONCERT TOUR OF AUSTRALIA

"SINGERS CREATE FURORE" (heading)

"NOTHING LESS THAN A FURORE WAS CREATED BY THE SINGING OF PAUL ALTHOUSE AND ARTHUR MIDDLETON. ALTHOUSE IS A TENOR OF THE RARE CARUSO ORDER; INDEED, IN HIS SINGING HE STANDS COMPARISON WITH THE FAMOUS ITALIAN. SUCH SUPERB DRAMATIC POWER HAS NOT BEEN HEARD HERE BEFORE, AND IT IS A STRIKING CHARACTERISTIC OF HIS MAGNIFICENT ORGAN, WHICH HE USES WITH PERFECT EASE AND FREE FROM ALL STRAINING. THE AUDIENCE WAS SIMPLY ENRaptured. ARTHUR MIDDLETON HAS AN EXCEPTIONALLY SONOROUS VOICE, OF GREAT COMPASS, WHICH HE EMPLOYS WITH SUBTLE CHANGES OF TONE COLOR. BOTH ARTISTS HAVE MUCH IN COMMON. THEY DISPLAY THE SAME PERFECTION OF PHRASING, ENUNCIATION, AND SENSITIVENESS OF TONE COLOR; THEY ARE KEEN ON SCORING THE FULL MEANING OF THEIR SONGS, AND THE ART OF BOTH IS DELIGHTFUL IN ITS CULTURED EASE."

—Sydney Daily Telegraph, Aug. 16, 1922.

"A MUSICAL TREAT" (heading)

"SYDNEY FOLKS VERY RARELY HAVE THE OPPORTUNITY OF HEARING A TENOR OF THE CALIBRE OF MR. ALTHOUSE. HIS FIRST NUMBER, 'CELESTE AIDA' (VERDI), MAGNIFICENTLY SUNG, TOOK THE AUDIENCE BY STORM. THE TIMBRE OF HIS VOICE IS SINGULARLY CARUSO-LIKE. MR. MIDDLETON SCORED A TRIUMPH WITH THE DIFFICULT 'LARGO AL FACTOTUM' FROM ROSSINI'S 'BARBER OF SEVILLE'. EACH HAS EXCELLENT PRODUCTION, FAULTLESS ENUNCIATION, AND WELL-RESTRAINED TEMPERAMENT."

—Sydney Sun, Aug. 16, 1922.

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THE ZURO OPERA SEASON

(Continued from page 5)

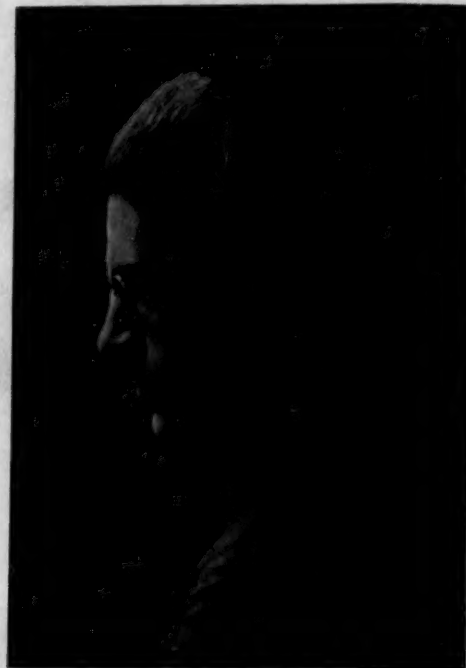
"IL TROVATORE," SEPTEMBER 14.

The only "Trovatore" performance of the brief season under Josiah Zuro's direction took place on Thursday evening, September 14. It was well done from the choral, orchestral and scenic standpoint, although some of the principals left considerable to be desired. Conductor Zuro brought out the beauties of the old score—a score which is a never failing favorite with the public. By far the best work of the evening was that of Dorothy Pilzer, the Azucena. Her make-up was remarkably fine and she acted the part with the force and confidence which spoke volumes for her histrionic ability, and which should take her far on the

road to fame. Nor was she lacking in the vocal ability to make this an Azucena well worth hearing. Not only did she perform her role most acceptably, but she likewise appeared to inspire her fellow artists by her presence. Leonardo del Credo, the Manrico, did some excellent work in the moments when he overcame the nervousness which was manifest in many of his scenes. Giuseppe Interrante was the Count di Luna, and Bettina Freeman was the Leonora. The remainder of the cast included Inga Wank, as Inez; Lorenzo Bozzano, as Ferrando; Ugo Baldi, as Ruiz, and Fausto Bozza, as an old Gypsy.

"TALES OF HOFFMANN," SEPTEMBER 15.

It is some time since Offenbach's charming opera, "The Tales of Hoffmann," has been heard anywhere in Greater New York. The Zuro Opera Company gave it Friday evening, September 15. First honors for the evening went to Augusto Ordóñez, the Spanish baritone, who varied in voice, make-up and character most acceptably in the three parts of Coppélius, Dappertutto and Dr. Miracle. Caroline Andrews, a young member of the company, sang Olympia quite acceptably; Lois Ewell, beautiful to look at and in excellent voice, made the most of the few opportunities afforded Giulietta, and Lucy Gates lent her pure lyric voice and excellent singing to the part of Antonia. Ruggiero Baldrich, as Hoffmann, gave on the whole a thoroughly satisfactory performance. He has a light and agreeable



JOSIAH ZURO,
director of the Zuro Opera Company.

called back with the singers at the close of the curtain and at the end of each act.

"CAVALLERIA RUSTICANA" AND "PAGLIACCI," SEPTEMBER 16.

The old familiar double bill ended the first week of the Zuro Company's season in Brooklyn, Saturday night. Of course, both of these operas have been heard so often in the metropolis that the average opera goer has become perhaps a little too critical. At any rate, it must be said that, all in all, the performances were interesting even if not up to the Metropolitan standard. "Pagliacci" was by far the better

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New York, September 20.



FRED PATTON
who made his operatic debut in "Rigoletto."

voice, well managed and acted acceptably. Eleonor Marl was an intensive Nicklausse.

Principal interest of the evening centered in the first appearance with the company of Hugo Riesenfeld as guest conductor. The popular and genial director of the Rialto and Rivoli proved not to have forgotten one whit of his early training in opera, and gave a spirited and effective reading of the score. There was a great deal of enthusiasm for him on the part of the audience, and he was repeatedly



ROBERT RINGLING
heard for the first time here in opera.

of the two; in "Cavalleria" Hugo Riesenfeld directed and the work of the orchestra was particularly good, while for the latter performance Mr. Zuro took charge and produced some very fine effects, both with his orchestra and chorus.

In "Pagliacci" first honors go to Giuseppe Interrante as Tonio, and Leonardo del Credo as Canio. Mary Fabian, as Nedda, did not sing as well as we have heard her at the Riesenfeld theaters. Moscato was the Silvio and Baldi the Peppe. The Prologue was very creditably given.

Edith de Lys, Baldrich, and Molle were the stars of "Cavalleria."

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VIOLINIST

The New York Symphony Plans

The New York Symphony announcement just issued lists the following soloists for the coming season: Paderewski, Calve, Gabrilovitch, Erna Rubinstein, Levitzki, Spalding, Myra Hess, Rachmaninoff, Frieda Hempel, Siloti, Cortot, Mme. Ivogun, Schelling, Felix Salmond. Joint soloists are listed as follows: Casals and Kochanski (Brahms double concerto); Maier, Pattison and Artur Schnabel (Bach concerto for three pianos); Kochanski and Spalding (Bach double concerto); Elsa Stralia, soprano, and Richard Crooks, tenor (third act of "Siegfried").

Walter Damrosch will conduct most of the season, Albert Coates will lead for several weeks and Bruno Walter will direct one pair of concerts.

As regards novelties the prospectus has the following: "Many orchestral novelties are promised for the coming season, but no compositions will be presented that have not passed the experimental stage. Among the works selected for first performance here are: 'Le Carnaval des Animaux,' by Saint-Saëns; 'Scenes Dansantes,' by Glazounoff; the Swedish rhapsody, 'Midsommarvaka,' by Alfvén; 'Symphonie Svastika,' by Louis Glass; 'A Dancing Play,' by Franz Schreker; a suite, 'La Pisanella,' by Pizetti, and 'Epithalame,' by Roger-Ducasse."

Young Artists' Tour to Continue

The board of directors of the N. F. M. C. announces a continuation of the tour of concert engagements for the young artist winners of the 1921 biennial contest. Owing to the generally unfavorable conditions last season and the fact that many clubs were reducing their usual number of concerts and many of them also losing money on those they did present, the tour for the young artists was by no means as successful as was hoped and expected.

It was therefore decided to continue the tour this fall under the direction of Ralph J. MacFadyen, manager of the Universal Concert Bureau, Inc., National City Building, New York City. The New York appearance at Aeolian Hall has been set for September 30.

The artists are: Devora Nadworney, contralto; Enrique Ros, pianist; George G. Smith, baritone; Herman Rosen, violinist.

E. L. Bernays Married

Announcement is made of the marriage of Edward L. Bernays, publicity expert, and Doris E. Fleischman, who is associated with him in his work. The wedding took place on September 16, at the Municipal Building, New York City. Edward L. Bernays is well known in New York musical circles, having formerly been associated with the Metropolitan Musical Bureau. During the war he was active on the Committee of Public Information. He is the son of Mr. and Mrs. Eli Bernays of Scarsdale, and a nephew of Prof. Sigmund Freud of Vienna, the foremost authority on psycho-analysis. He is a graduate of Cornell University. Mrs. Bernays is the daughter of Mr. and Mrs. Samuel Fleischman, of Stamford, Conn.; she graduated from Barnard College and was on the editorial staff of the New York Tribune for several years.

McLean to Open New Detroit Auditorium

According to advices received from Detroit, standing room is even now being sold for the concert which Cameron McLean is to give in that city on October 2. The event will mark the opening of the beautiful new General Motors Auditorium, and Mr. McLean has ordered sent from his native Scotland quantities of Scotch heather and thistles, which will be used as decorations. Mabel Howe Mable will be his accompanist.

Another Date for Susan Glough

Susan Glough, mezzo soprano, has been booked by the Betty Tillotson Concert Bureau as soloist for the Eastman Theater, September 24. The good quality of her voice and her musicianship have long been appreciated. For two seasons she has been on the staff of the Riesenfeld theaters. She made her debut in opera with the Zuro Opera Company, now playing at the Academy of Music, Brooklyn.

London's New Pianoforte Society

London, September 2.—A new organization has been formed in London under the name of the Pianoforte Society. The new season opens on September 30 and Harold Bauer, Cortot, Sapellnikoff, Siloti and Solomon have already been engaged to give recitals. G. C.

Charlotte Tauscher to Marry

Charlotte Tauscher, the daughter of Hans Tauscher and Mme. Gadski, is engaged to marry Ernst Busch, an ex-officer of the German army, according to printed announcements just received by friends of the Tauscher family in this country.

Kindler Returns in October

Hans Kindler will return to this country in October for another concert tour under the Concert Management Arthur Judson. Mr. Kindler will appear with the Philadelphia Orchestra late in October and will be heard with other orchestras in recitals and in chamber music concerts.

Cincinnati Hears "The Grand Guignol"

Under the management of Ernest Briggs, "The Grand Guignol" was brought to Cincinnati for a two weeks' engagement at the Zoo.

Jeannette Vreeland's Vacation Ends

Jeannette Vreeland has returned to New York from her summer vacation, and will commence her season with a two weeks' festival engagement at Charlotte, N. C.

Cosima Wagner Seriously Ill

Bayreuth, August 31.—Cosima Wagner is seriously ill. The family is gathered at her bedside, expecting the end.



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(G. Schirmer, Inc., New York)
 "PROSPICE," "DUSK IN THE VALLEY," and "LOVE, IF YOU KNEW THE LIGHT"

Three new contralto songs by Liza Lehmann, one of the best known of women composers. Undoubtedly they will attract universal attention for this reason as well as the fact that they are all worthy of careful consideration. They are written especially for the contralto voice, which is another factor in their favor. "Love, If You Knew the Light," is very short, with a musical setting that adds to the beauty of Robert Browning's poem. "Prospice" is a big dramatic number with a finale that will make it a song of distinctiveness. The words are also by Browning. The third one, "Dusk in the Valley," is short and melodious,

THE BENCHELEY SYSTEM OF VOCAL STUDY

In publishing the postscript of a letter received from the Reverend E. H. McKenzie (dated Carbondale, Ill., July 3), the founder of this simplified vocal method finds a suitable opportunity for recording the belief that there is no vocal method that can "create" a great voice.

Vocal possibilities may be developed under favoring conditions to the extent of native resources.

While the exceptional voice may fulfil the technical requirements of vocal art with methods of practice in general use, voices of apparently limited possibilities require specific practice (physiologically considered) for the concentration and development of musical qualities summarized as tonal beauty.

An analysis of voice action, which prefigures the application of this system, is outlined in "The Musician," 1911 and 1918.

Unequal muscular strength of voluntary and involuntary vocal factors is recognized—as noted in the descriptions of exercises formulated with special reference to legitimate development of the more delicate inner muscles, which characterize the beauty of the voice estimated by tone quality.

The postscript referred to (apparently subjoined to the letter as an afterthought) reads as follows:

"Perhaps I should take the opportunity to say we are greatly pleased with the work you have done for Mrs. Houch (Rev. McKenzie's daughter). It might not be correct to say that you have created a great voice—but the insight that discerned what was to be from what was not, has led to a remarkable result."

"Sincerely yours,
 (Signed) E. H. McKenzie."

This method is now advertised from its original and legitimate source.

(Signed) Marie Buchlin Bencheley.

1107 Harmon Place, Minneapolis, Minn.

with a flowing accompaniment that supports the voice. The text is by George Meredith. An important set.

"WHITE BIRCHES" (for Piano)

This piano composition is by another woman composer, Marion Bauer, who is rapidly attaining a foremost position among America's leading musicians. During the past two years particularly her piano numbers have won much praise and have been given prominence on many interesting programs. "White Birches" is the first number of a suite of three pieces entitled "From the New Hampshire Woods." The composition is well written, with a finely developed melody which is poetic in atmosphere. The artist can find in this a selection for the recital program. It is of average difficulty, thereby causing it also to be a valuable contribution to the teacher. It will be interesting to receive the other two numbers of the suite. Dedicated to John Powell.

(J. & W. Chester, Ltd., London)

"CHANSON DU FEU FOLLET," "RECIT DU PECHEUR," and "DANCE DU MEUNIER"

These three characteristic numbers are by the Spanish composer, Manuel de Falla. It will be remembered that these selections are from two ballets by De Falla which were received with enthusiasm when heard on the continent. "Chanson du Feu Follet" ("Song of the Fire-Fly") is full of dash and spirit, and can be sung brilliantly. The tempo and melody are fascinating. "Recit du Pêcheur" ("The Story of the Fisherman") is a tone poem, for the piano, of only a few bars—a plaintive folk melody. Both of these are from the ballet "El Amor Brujo." "Dance du Meunier" ("Dance of the Miller), from the ballet "El Sombrero de Tres Picos" ("The Three-Cornered Hat"), is a Spanish Dance picturing all of the youth and care-freeness of the countryside. Each number is different, with decided individuality. Well worth serious consideration.

(Carl Fischer, New York)

"NOVELETTE" (for Piano)

This amusing composition for the piano, by Eugen Putnam, was inspired by a folk dance of Laurens County, S. C., and dedicated to Gov. Robert A. Cooper, who hails from there. It is written in a brilliant style, with dashes of syncopation from the folk dance that take it out of the usual run of this type of piano selections. It has been given an appropriate title, for it is a novelty and should find favor with musicians.

(White-Smith Music Publishing Company)

"SINCE YOU HAVE GONE"

Henry Hadley, in this latest product of his pen, has written a telling recital song, simple, straightforward, melodious, readily singable, effective, and sure to win favor with any audience. The melodic line is graceful, and the harmonic dress, while simple, varied, with the ingenuity and cleverness which this composer always displays. The accompaniment, too, while thoroughly effective, makes no

large technical demands. It promises to be one of the program favorites of the winter.

H. O. O.

(G. Schirmer, Inc., New York)

"DOLLAR AND A HALF A DAY"

Percy Aldridge Grainger is always entertaining and never more so than when he gets hold of some old song that no other composer would think of bothering with, and fixes it up so as to be available for us all, a delight to players or singers and audience alike. This is the case with this quaint sea-chanty "Dollar and a Half a Day," now issued for men's voices without accompaniment.

It is a most carefully compiled and interesting edition, with all sorts of information about the making of it—just the sort of information that one wants but which it generally devolves upon some patient investigator and library book-worm to unearth long after the composer is dead and gone.

First of all we are informed that the arrangement was begun January, 1908, in London, and ended January 27, 1909, at sea, in the Biscay Bay. Then we are given two versions of the chanty, which is called a capstan or windlass chanty, one collected and sung by Charles Roshier, and "noted by Percy Grainger, July 24, 1906, London," and the other collected and noted by H. E. Piggott and Percy Grainger.

As to the arrangement, that is typically Graingerian, both as to excellence, practicability and interest. The tempo is noted as "slowly, flowingly, dreamily, surgingly, waywardly," and the setting is for five single voices: first, high; second, high, middle; first low, and second low; refrain chorus, mainly middles; and accompanying chorus, first highs, second highs, first lows and second lows. That is to say, there are ten parts, five chorus parts and five solo parts. And out of this he weaves a most amazingly complex simplicity, the interpretation of which depends upon the proper balance of the parts, since the melody is generally below the upper accompanying notes, and the harmony so modern that great bunches of notes are crowded within the limits of the male voices in their middle registers.

It is a masterwork and is sure to be one of Grainger's great successes.

TWO ANTHEMS

These, by Edward Shippen Barns, are entitled "Thine Are All the Gifts, O God," an offertory anthem; and "Lord, It Is Not Life to Live." Both are for soprano or tenor solo, or soprano chorus, and mixed choir, with organ. They are short, simple works, melodic and effective, and will be accorded a warm welcome by choir masters in search of new and attractive anthems.

TEN RESPONSES

Arrangements for men's voices of the responses are not easy to make much of, and one must commend Summer Salter for the tasteful and often brilliant way in which he has accomplished this task. The responses listed are as follows: "Gloria Tibi," "Sing Praise Unto the Lord," "I Will Extol Thee," "God Be Merciful," "Day By Day," "Blessed Be the Lord God," "O, Praise the Lord," "O, Come, Let Us Sing," "Vesper Invocation," "Gloria Patri." They are none of them difficult. The tenors are never taken above E or the basses below G, and the organ part is written flowingly and presents a pleasing relief to the choral part. Organists and the male members of our choirs will equally enjoy these works.

F. P.

Erna Cavelle Successful in Dixville Notch

Erna Cavelle, soprano, who was engaged as soloist at "The Balsams," Dixville Notch, N. H., where she sang regularly every Sunday throughout the entire summer, returned to the metropolis about the middle of September to resume professional activities.

On September 10 the final concert of the season at "The Balsams" was given, with Miss Cavelle as soloist, when she sang with her accustomed charm "Oh, Promise Me," "De Koven; "J'ai Pleuré en rêve," Huie, and "Romance," from "Cavalleria Rusticana," Mascagni. As encores she gave "Animal Crackers," Hageman; "Four Leaf Clover," Clutsum; "Leaves and the Wind," Leonie, and "Absent," Metcalf.

Julia Glass at the Capitol Theater

Alexander Lambert's very gifted pupil, Julia Glass, is playing this week at the Capitol Theater, her number being Liszt's "Hungarian Fantasia," with Erno Rapee conducting. Miss Glass will give her first New York recital at Aeolian Hall, November 16.

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CLEVELAND ORCHESTRA TO GIVE FIFTY LOCAL CONCERTS

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Manager Adella Prentiss Hughes Selects
Excellent Solo Artists**

Cleveland, Ohio, September 8.—The backbone of the musical season is, of course, the symphony concerts, and the announcement of the orchestra plans are therefore of paramount interest. The Cleveland Orchestra commences

(tenor) Edward Johnson; (cello) Victor de Gomez. And for the choral concerts, which are in the nature of a festival, there will be the Harvard Glee Club with its director, Archibald Davidson. As usual, there will be sixteen pairs of concerts in the regular symphony series on Thursday evenings and Saturday afternoons.

Besides these major events, there will be the usual twelve Sunday afternoon "popular" concerts and six special concerts for children. All of these fifty concerts are given in Masonic Hall. But this does not close the local activities of the orchestra. There will be given community concerts in six high school auditoriums and two children's concerts in West Technical High School.

Arthur Shepherd continues as assistant conductor and editor of program notes. The personnel of the orchestra has few changes from last season, and the ninety musicians are under thirty-week contracts. During the past year the orchestra played in thirty-three cities in the United States and Canada.

The splendid past record and auspicious beginning of the new season, the orchestra's fifth, is the achievement of its brilliant manager, Adella Prentiss Hughes. Mrs. Hughes began her career as concert manager twenty-five years ago when she presented Mme. Schumann Heink in her first Cleveland recital. Last spring the annual Schumann Heink recital became a gala event as marking the twenty-fifth milestone in Mrs. Hughes managerial capacity.

This year Mrs. Hughes announces three special recital events: Jascha Heifetz, for November; Mme. Schumann Heink, for December, and Ignaz Friedman, for February.

M. B. P.

Esperanza Garrigue

Visits Caruso's Tomb

Esperanza Garrigue, vocal teacher, has been enjoying her vacation abroad, and relates many interesting experiences of her trip. She has been the guest this summer of her sister, Mrs. Masaryk, wife of the president of the Republic of Czechoslovakia. Mme. Garrigue was met at the ship at Napoli by the president and went to their villa at Capri for three weeks, where she found it most delightful. They went by ship from Napoli to Genova, where the presidential train awaited them. Thus they traveled in comfort from Naples to Prague.

In a letter recently received at the MUSICAL COURIER office, Mme. Garrigue gives the following interesting information:

"I met no one in America, no one on ship, no one in Naples, who could tell me exactly where Caruso's body lies. Do you know? Have you printed it? I will take a photo when I return for the MUSICAL COURIER. For those who wish to find it, state that Caruso rests at the 'Campo Santo,' called Santa Maria dei Pianti, Naples, on the hillside facing Vesuvius. His own mausoleum will not be completed until October. His casket is seen in the tomb of a friend, Canassa. It is hand carved, of unpolished wood, with a rough cross carved into the upper lid. It reposes on two blocks of wood and can be seen through the bronze and glass gate. It is unlocked upon request, and one can enter the white marble chapel, where there is a little altar. There is a bronze Maria and Child over the doorway. By auto one can reach the tomb in half an hour from the Bay, and drive into the cemetery right to the tomb. By train, one reaches the entrance of the cemetery in one hour and a quarter, and the walk into the cemetery to the tomb is not three minutes.

"I think if more people knew just where to find it, more would have the rare privilege of paying their respect by a visit.

"The tomb being finished is not a minute from his friend's where he lies temporarily.

"The celebrated candle to burn 5,000 years—each All Saints' Day—is at present in the church at Pompeii, where he went to offer a prayer of thanks for his recovery the very week he died."

Sheridan Under Judson Management

Frank Sheridan, the young American pianist, who was adjudged worthy of being a soloist at the Stadium concerts in New York this summer without a dissenting vote from the audition committee, is now under Concert Management Arthur Judson and recitals are being booked.



ADELLA PRENTISS HUGHES,
manager of the Cleveland Orchestra.

the year on a firm financial basis due to a new policy just put into effect by Dudley S. Blossom, executive vice-president of the Musical Arts Association.

Last season the orchestra received \$31,000 from the Community Chest fund, which money was expended on concerts in community centers and in maintaining the Saturday morning classes for children in orchestral instruments, taught by the members of the orchestra. Some thirty men were thus employed, and between seven and eight hundred children received instruction.

But, with a committee of one hundred Cleveland business men, a campaign was conducted this spring which set out to secure \$200,000 with which to underwrite the orchestra's anticipated deficit for the season.

The expenditure for the coming season is estimated at \$310,000, and the income from concerts at \$110,000. The Musical Arts Association received contributions from \$1 to \$50,000 from 284 music lovers of the city to meet last year's deficit.

This year the committee of one hundred started with \$52,000 from Clevelanders in Pasadena, Cal., as a nest-egg, and during the time the orchestra has been on vacation the Maintenance Fund committee has worked to reach the definite sum above stated. It has met with gratifying success and (at the same time) the season subscriptions have been looked after by the Women's Committee. The final announcements will not be made until the week of the opening pair of concerts, October 19 and 21.

The prospectus for the season is inspiring. In the first place, Director Sokoloff has returned from London and the great Eisteddfod in Wales, covered with laurels. It is gratifying to Clevelanders to have their pride and appreciation of their gifted conductor endorsed by the British press and public.

Then the roster of soloists is a brilliant one. Here is seen the rare taste and unfailing judgment of the manager, Adella Prentiss Hughes. The list of artists includes (pianists) Josef Hofmann, Sergei Rachmaninoff, Mischa Levitzki, Ralph Leopold and Beryl Rubinstein; (violinists) Toscha Seidel, Jacques Thibaud and Louis Edlin; (contralto) Mme. Charles Cahier; (soprano) Claire Dux;

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Ruth St. Denis' Coming Tour

What promises to be one of the most artistic attractions of the coming season is the tour of Ruth St. Denis, Ted Shawn and the Denishawn Dancers, which opens October 3 in Shamokin, Pa., and is scheduled to cover practically every large city east of the Rockies, as well as a large number of the smaller communities.

Ruth St. Denis, who is recognized as one of the greatest exponents of the art of dancing, has kept away from the stage for several years, and it is small wonder that her return has been greeted with universal interest and that dance enthusiasts are looking forward to a revival of those forms of dancing in which she excels.

In addition to the artistic association of Ruth St. Denis and Ted Shawn, they have surrounded themselves with a company of the most select products of the Denishawn School, and, with the accompaniment of an instrumental quartet, they are preparing programs which for their variety of moods and artistic settings will surpass even their own unexcelled standards.

It is interesting, in connection with this forthcoming tour, to recall the remarkable success which Ruth St. Denis and Ted Shawn have made on their recent visit to London. They gave a six weeks' season in the London Coliseum and the press reviews were remarkable for their unanimity and enthusiasm. The London Era wrote: "Ruth St. Denis and Ted Shawn are not only wonderful dancers, but past masters of stage technic. Their production is magnificent—superb dancing, wonderful miming, gorgeous scenery and costumes. They are artists to their finger tips." The London Morning Post commented as follows: "Ruth St. Denis is the greatest living exponent of the dances of the East. The soft and subtle curves of her exquisitely slender figure, her supple arms and fingers (as slim and sensitive as a high caste Hindu girl's), and her passive oval face, which can, at need, become just a beautiful mask or flame into sudden swift violence, fit her beyond compare to interpret and express the soul of the Orient."

The American programs will be just as liberal as the London ones, devoted in large measure to dances of the East. They will also include some classic interpretations and Ted Shawn's characterization of the Mexican legend, "Xochitl."

During the early part of the tour the Ruth St. Denis and Ted Shawn Company will give two matinees in New York City, at the Selwyn Theater on October 9 and 10.

Jeanne Gordon Home from Paris

Jeanne Gordon returned on the S. S. Homeric of the White Star Line, a complete mistress of several new parts in both the French and Wagnerian repertory. The Wagnerian parts she studied in Munich with Dr. Anton von Fuchs and the French ones in Paris with Marquis Trabadello, the teacher of Mary Garden. While in Paris, Miss Gordon was engaged to sing next season at the Grand Opera. She will make her debut at Dalila and will also appear as Fides in "Le Prophete" and Brunnhilde in "Die Walkure," the latter being her first soprano role. She has also been engaged to sing Carmen at the Royal Opera



TANDY MACKENZIE ATTRACTS SOLD-OUT HOUSES IN HAWAII.

Tandy Mackenzie is a prophet who is honored in his own country, as witness the fact that this summer he gave eight sold-out concerts in his native Hawaii. The smaller of the two pictures shows the crowd waiting to buy tickets, and in the other is seen a typical audience. Mr. Mackenzie is a pupil of William Thorner.

in Madrid, and a number of other European opera houses are bidding for her services as guest artist.

In discussing her European stay, Miss Gordon said: "I found Munich most depressing. Everyone is poor and dispirited and one feels that the country is on the verge of a revolution. I did not like to walk on the streets, as my nice dresses and silk stockings caused me to be gazed at with hungry eyes. Paris, however, was more cheerful. I left Munich at twenty-four hours' notice, and when I got to Paris I could not find rooms in any hotel. Walter Damrosch saved me. I met him on the street and he told me he was leaving that day, and when he heard of my trouble had his rooms transferred to me."

Miss Gordon starts on a concert tour October 1, and on October 23 and 28 will sing two special opera performances in Houston, Tex.—"Carmen" on the former date and Azucena in "Il Trovatore" on the latter. She will then return to New York to prepare for her season at the Metropolitan Opera House.

Cadman and Tsianina in Joint Recital

Charles Wakefield Cadman will leave Los Angeles for the East on September 25 to join Princess Tsianina, with

whom he will start his eighth joint tour of the United States, opening in Sault Ste. Marie, Mich., on September 30. For the months of October and November these two artists will be heard in twenty-five cities, appearing in Pennsylvania, Maryland, Virginia, West Virginia, Connecticut and New York. Many of their dates are re-engagements from last year, but in the case of Warren, Pa., this is the third consecutive season that these two artists have appeared there. For December they will fill engagements in the East and Middle West, and will be on the Pacific Coast in January and February, touring New York and other eastern cities and filling engagements in the South in the spring. Their itinerary is as follows: September 30, Sault Ste. Marie, Mich.; October 4, Lansing, Mich.; 13, Ironton, Ohio; 17, Chambersburg, Pa.; 18, Pottstown, Pa.; 19, Shippenburg, Pa.; 20, Winchester, Va.; 23, Fredericksburg, Va.; 25, Norfolk, Va.; 26, Farmville, Va.; 28, Princeton, W. Va.; 30, Cumberland, Md.; November 1, Wheeling, W. Va.; 2, Grove City, Pa.; 3, Erie, Pa.; 6, Warren, Pa.; 7, Lock Haven, Pa.; 8, Philadelphia, Pa.; 10, West Chester, Pa.; 11, Schenectady, N. Y.; 13, Naugatuck, Conn.; 21, Harrisburg, Pa.; 22, Hanover, Pa.; 24, Reading, Pa.; 25, State College, Pa.

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Guilmant Organ School Opens October 10

William C. Carl is spending several weeks at the Greenbrier, at White Sulphur Springs, W. Va., and will return to New York to start his season the first of October. He will be heard in recital the coming season, and has arranged programs of exceptional interest. His work at the Guilmant Organ School begins October 10. In addition to his private students he will have a master class, containing some well-known organists.

The examinations for the Berolzheimer scholarships will be held early in October. The advance list is a large one, as is also the list of applications for study at the Guilmant Organ School. Willard Irving Nevins, who assists Dr. Carl, has returned from his European trip, where a large amount of time was spent in Paris. Warren R. Hedden, Clement R. Gale, Lillian Ellegood Fowler and the other members of the faculty will soon be back from their summer trips. The year at the school starts with new attractions and many important advantages are offered to assist the students in the work.

Mabel Dunning-Riesenfeld in Benefit Recital

On the eve of her departure for Europe, Mabel Dunning-Riesenfeld (Mrs. Hugo Riesenfeld), soprano, will give a song recital at the home of Mrs. Siegmund Adler, 525 West End avenue, on October 2, for the benefit of Mme. Aurelia Jaeger, former directress of the Metropolitan Opera School and the Master School of Music in Brooklyn. Mme. Jaeger was for many years an artist of European reputation and a friend of Cosima and Richard Wagner, Brahms and Hugo Wolf. She came to America as directress of the Metropolitan Opera School under the regime of Heinrich Conried. Old and ill, without means, she is living at present in Munich in great need. The proceeds of the recital will serve as a fund, contributions to which may be sent to Mrs. Riesenfeld at 391 West End avenue, or Mrs. Adler at 525 West End avenue.

Augusta Cottlow Returns to New York

After a delightful vacation spent on a farm in Hannibal, near Lake Ontario, August Cottlow has returned to New York, and has taken temporary quarters at the Hotel Monterey, Broadway at 94th Street, where she will at once resume her regular weekly class. This will be continued throughout the entire season, except when she is away on tour.

After October 10, her studio will be at 385 Ft. Washington Avenue, corner of 177th Street, where she and her family have taken an apartment. They had been living in the suburbs for several years, but for the convenience of her pupils, Miss Cottlow decided to move into the city.

Many Engagements for Ethel Clark

The young soprano, Ethel Clark, recently married to Dr. W. E. Cleveland, who is spending the summer at Hotel Ambassador, Atlantic City, has received many engagements. She will render a novel, interesting and varied program, which she will present at the Hotel Brighton, one of Atlantic City's best known hotels; then at the Ambassador and Hotel Denis. Miss Clark has gained an excellent reputation for herself by entertaining thousands of people with her delightful voice, which she uses with great skill and delicacy. Upon her return to New York in October Miss Clark, as usual, will give her annual recital.

Miura and Ballester at Century This Week

Tamaki Miura, the Japanese soprano, who has been sojourning at Honolulu for several weeks, arrived in New York last Tuesday preparatory to making her first appearance of the season with the San Carlo Grand Opera Company at the Century Theater tomorrow evening, Friday, when she will be heard in "Madame Butterfly." Mme.

Miura, after the close of the New York engagement of the organization, will tour the country with the San Carloans. Impresario Fortune Gallo has engaged Vincente Ballester, the Spanish baritone, as a special feature of the Century engagement, the singer's first appearance being scheduled for September 20 in "Rigoletto." Ballester last season was a favorite with the Chicago Opera forces.

Elman's First Concerts of Season

Mischa Elman, who returns to America after an absence of two years, will make his first appearance of the season in Stamford, Conn., on September 26. His first recital in New York is scheduled for Friday evening, September 29, at Carnegie Hall. During the two years he was away, Mr. Elman made his first trip around the world. The early part was spent in a debut tour of the Orient and Far East; the latter, in a re-conquest of Central Europe, where he had not played in over ten years. S. Hurok, his manager, has booked him for over a hundred engagements for the coming season.

Josephine Trott Goes to Paris

Among last week's visitors at the offices of the MUSICAL COURIER was Josephine Trott, formerly Denver correspondent, who was on her way to Paris, where she expects to live for the next two or three years. While Miss Trott will do some teaching, her principal object in going abroad is to further the education and enlarge the opportunities for study for her ward and pupil, Riccarda Forrest. Little Miss Forrest won the gold medal offered by the Denver Musical Society, and has also been the recipient of various other medals in recognition of her excellent work.

Ruffo Entirely Recovered

Manager R. E. Johnston informs the MUSICAL COURIER that he has received a letter from Titta Ruffo in which the distinguished baritone says: "My voice is completely efficient again, and my repertory for concerts this season will be entirely new. Here it is: 'Evening Star,' 'Tannhauser'; 'Romanzo,' 'Faust'; 'Canzone,' 'Martha'; 'Serenata Damnazion,' 'Faust'; 'O'Sommo Carlo,' 'Ernani'; 'Toreador,' 'Carmen'; aria, 'Demone'; aria, 'Onegin'; 'Canzone Mexicana,' 'Perya'; 'Elegie,' 'Massenet'."

B. O. and C. of the H. L. S. to Give "Pinafore"

The Beethoven Orchestra and Chorus of the Hebrew Literature Society of Philadelphia, of which Theodore Feinmann is the conductor, are planning to give a performance of "Pinafore" the latter part of October.

M. H. Hanson Home Again

Among those who have returned to New York after a summer abroad is M. H. Hanson, the well known manager, who reports a most profitable sojourn in Europe.

Franklin Riker Reopens Studio

Franklin Riker, tenor, vocal teacher and composer, has just returned from his vacation and has resumed his work as teacher. As before he will devote two days a week, Monday and Thursday, to Philadelphia, and two days, Tuesday and Friday, at his studio in the Metropolitan Opera House building in New York. A new sacred song has just been issued by G. Schirmer.

W. B. Kahn En Route for Europe

On September 16 W. B. Kahn sailed for Europe for the second time this summer. He will go to Paris to meet his famous wife, Frieda Hempel, and they will return to America about the first of November.

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MRS. ZELLA E. ANDREWS, Leonard Bldg., Spokane, Wash., November 1.	JEANETTE CURREY FULLER, 50 Erion Crescent, Rochester, N. Y.	HARRIET BACON MacDONALD, 525 Orchestra Bldg., Chicago; Dallas, Texas.
ALLIE E. BARCUS, 1006 College Ave., Ft. Worth, Texas.	TRAVIS SEDBERRY GRIMLAND, Memphis, Tenn.; for booklets address, Clifton, Texas.	MRS. WESLEY PORTER MASON, 5011 Worth Street, Dallas, Texas.
ANNA CRAIG BATES, 732 Pierce Bldg., St. Louis, Mo.	IDA GARDNER, 15 West Fifth Street, Tulsa, Okla.	LAURA JONES RAWLINSON, Dunning School, 61 North 16th Street, Portland, Ore. Classes held in San Francisco, October 24 and December 11, 1922.
MARY E. BRECKISEN, 354 Irving Street, Toledo, Ohio.	CARA MATTHEWS GARRETT, "Mission Hills School of Music," 131 West Washington, San Diego, Calif.	VIRGINIA RYAN, 244 West 72nd St., New York City, October 1.
MRS. JEAN WARREN CARRICK, 160 East 68th St., Portland, Ore., September and March.	MRS. JULIUS ALBERT JAHN, Dallas Academy of Music, Dallas, Texas.	ISABEL M. TONE, 469 Grand View Street, Los Angeles, Cal.
DORA A. CHASE, Pouch Gallery, 345 Clinton Ave., Brooklyn, N. Y., October 1.	MAUD ELLEN LITTLEFIELD, Kansas City Conservatory of Music, 1515 Linwood Blvd., Kansas City, Mo.	MRS. S. L. VAN NORT, 2815 Helena St., Houston, Texas.
ADDA C. EDDY, 136 W. Sandusky Ave., Bellefontaine, Ohio; Bellefontaine, Ohio, September and Wichita, Kansas, November.	CLARA B. LOCHRIDGE, 1116 Cypress St., Cincinnati, Ohio, Feb. 7, 1923.	MRS. H. R. WATKINS, 124 East 11th St., Oklahoma City, Okla.
BEATRICE S. EIKEL, Kidd-Key College, Sherman, Texas.	CARRIE MUNGER LONG, 608 Fine Arts Bldg., Chicago, Ill.; classes held monthly through the year.	ANNA W. WHITLOCK, 1100 Hurley Avenue, Fort Worth, Texas.

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Pavley and Oukrainsky have just returned to Chicago after the close of their summer school in Michigan. These two great artists, who have accomplished so much for the development of the dance in this country and toward the establishment of Chicago as a center of this art, present a novel plan to encourage the lovers of the dance in America. They announce a contest in which three cash prizes are offered. The first prize of \$100 will be given to the dancer, man or woman, who will send in a photograph showing the most perfect "Arabesque"; the second prize of \$50 for the most perfect "Degage," in the second position; the third prize of \$25 for the most perfect "Simple Attitude."

This contest is open to everyone. Photographs, with full name and address plainly written on the back of the pictures, may be sent in any time between September 20 and November 30 to the Pavley-Oukrainsky Ballet School, 59

East Van Buren street, Chicago. Photographs will not be accepted after November 30.

The outcome of the contest will be announced on December 31, and the full name and address of the winner of each prize will be published in the Chicago daily papers.

Mildred Dilling Enjoys Stay Abroad

Mildred Dilling, the harpist, who went abroad early in May, accompanied by several of her American pupils, is now at Etretat on the Normandy coast. During May and June she gave several concerts in Paris, including appearances at Salle Erard and a concert given by Henriette Renié, when she played the "Danse Caprice" for harp and



MILDRED DILLING

and five of her American pupils on the balcony of their villa at Etretat, France. From left to right they are: Alice Singer, Marie Tonetti, Georgia Price, Mildred Dilling, Frances Callow and Mariette Bitter.

orchestra by Renié, under the direction of the composer. She also appeared at the Theater Edouard VII with Yvette Guilbert, with whom she also appeared at the home of Mme. Viellard, before Marechal Foch, le Duc de Montpensier, la Duchesse de Montmorency and other distinguished guests. One of the most brilliant affairs of the season was that given in the theater at the home of the Countess de Behague. With Miss Dilling on the program were Mme. Guilbert and several of her American pupils.

At the completion of the concert season, Miss Dilling and her companions took a brief vacation, going to Oberammergau to see the "Passion Play" and to Switzer-

land. The middle of July they settled down to hard work at Etretat, where each summer it has been Miss Dilling's habit to bring some of her pupils, this being the fifth summer she has spent there. They work steadily, and the progress made by the students has been rapid. In addition to their lessons with Miss Dilling, the girls also study with Miss Dilling's teacher, Mlle. Renié, and Miss Dilling herself has been working with her preparing next season's programs.

Miss Dilling and her pupils, who include Alice Singer, Marie Tonetti, Georgia Price, Frances Callow and Mariette Bitter, expect to return to New York about the middle of October, and she will reopen her studio at 315 West Seventy-ninth street, New York, on October 15. Among Miss Dilling's early concert engagements will be appearances in Binghamton, N. Y., and Philadelphia.

New Randegger Composition Based on Bahai Principles

Music finds new expression from realizing universal Bahai principles, according to the disciples of this world movement. This new vision of immortality was heralded recently by G. Aldo Randegger, the pianist-composer, in his "Death and the Soul," an orchestral composition which he himself played at Green Acre, Eliot, Me., on August 13. Green Acre has inaugurated open air religious parliaments where any universal message in music, religion, art or science is cordially heard.

The Bahai Cause, sometimes discussed there, is not an organization but a synthesis of the century's highest ideals. Its principles are the oneness of humanity, universal peace, education, religious unity and a universal language. Signor Randegger, director of music at Green Acre, endeavored to present, both musically and scenically, an interpretation of the Bahai ideal of the soul's immortality in commemoration of the spiritual educator, Abdul Bahai, who died last November. The stage suggested a Persian tomb with the colorful symbols of life, light and joy that mark the soul's ascent to God. Baha'o'llah's words were the theme: "Know that the soul will ascend at the time of its departure until it enters the presence of God, in a form which throughout all centuries and time and throughout all circumstances and events of the world, will remain unchanged but will be everlasting as the perpetuity of the Kingdom of God, His qualities, providences and favors." To this symbolic background, focused on a portrait of Abdul Bahai, the music added a final message of beauty.

The composition opens with a funeral march, where, amid the confusion of the world, Death marches upon a spiritual leader and upon the millions who perish in battle. From these somber tones there is a growing rebellion against the idea that with earthly ending all life itself is dust, for the composer feels that Death is the beginning of the wonders of Beyond, and to him the human mind grasps the vision of a life hereafter in which the spiritual powers of those who conceive a great thought or who heroically accept the supreme sacrifice, continue to inspire and lead humanity to readjustment and to a happier earthly state. The apotheosis of the soul's glory as it perceives regions unknown but desired—such is the intended message of Signor Randegger's composition. He played it masterfully and the audience seemed to feel a new cycle of human power had been ushered in.

Charles Hackett Back

Charles Hackett, who returned last week from Europe on the S. S. Paris of the French Line, has had the most brilliant year of his career singing in the various European capitals. He opened the season at the Scala in Milan as Almaviva in "The Barber of Seville," under the baton of Arturo Toscanini, singing throughout the season with tremendous success. Later Mr. Hackett went to Paris, where he sang Romeo in "Romeo and Juliette," the Duke in "Rigoletto," Cavaradossi in "Tosca," and Des Grieux in "Manon" at the Opera-Comique, creating a sensation in all four parts both with the critics and the public. He also sang during the spring at the opera in Monte Carlo.

Just before sailing for American Mr. Hackett was engaged for two gala performances at Deauville in honor of the King of Spain. He sang Des Grieux and Romeo, and after the performances was presented to the King and warmly congratulated.

During September Mr. Hackett will make a number of phonograph records, after which he will tour the States in concerts, returning to Spain on January 1 to sing at the opera in Barcelona.

Virginie Mauret with New York Symphony

Virginie Mauret, classic danseuse and a protégée of Michel Fokine, who recently made her American debut at Carnegie Hall, interpreting in the dance the compositions by Chopin, Elgar, Schumann and Tchaikowsky, to the accompaniment of a specially selected symphony orchestra, has just been engaged by the New York Symphony Orchestra for two performances. The first of these will be given at the Academy of Music in Brooklyn on January 20, and the second at Carnegie Hall on February 17. She will be assisted by a small ballet and present a specially selected program of the works of the masters.

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ACROSS THE COUNTRY

(Continued from page 18)

Chautauqua Circuit, which gave three this year, was presented by the Boston Ladies' Octet, consisting of Blanche Little, first cornet and leader; Frances Fullerton, second trumpet; Helen Schmeltz, euphonium and cornet soloist; Goldie Crossman, first horn; Linda Marston, tenor horn and soprano soloist; Mary C. Lynch, trombone and pianist, and Ethelyn Moore, bass trombone.

The introduction of a menuet arranged for cello and given at the third concert by Max Gegna, the cellist, offered variety. His technique, expression and beautiful phrasing were a delight, as were also his harmonic work, pizzicato passages and trills. His playing was generously encored. He gave Popper's "Rhapsodie," the "Serenade" of Drigo with his own arrangement, "Cardas," by Fischer, and the "Shepherd Boy" of Henri Roemer. Claire Brookhurst, contralto, who assisted, had a gracious stage presence and a voice which was deep, sweet, powerful, and very flexible; she sang with artistic finish and versatility. The accompanist was Alex Skjerne, Danish musician of note, who accompanied and assisted Maud Powell on many of her tours; his one piano number was the polonaise in A flat major by Chopin, and his accompaniments were all that could be desired. The final number, "My Heart at Thy Sweet Voice," from "Samson and Delilah," was presented by Miss Brookhurst, Mr. Gegna and Mr. Skjerne, and proved a fine ending for an unusually good Chautauqua program. Not a real concert, and yet in the musical line, was the quartet of Highland lassies which assisted in the Chautauqua programs for the final afternoon and evening with bagpipes and drums.

Local singers, who gave such an unusual rendition of "Faust" last winter, are preparing to present "Romeo and Juliet" next winter. The principal parts have not yet been fully selected, but the role of Juliet will be sung by Mildred Litchfield, a local coloratura soprano, who already has the first two acts memorized. In November the cast will go to New York to study a Metropolitan or other good operatic performance. Pierre Pelletier, who sang Valentine in "Faust," is one of the local "finds" and is in Naples studying at the Conservatoire. He expects to stay there at least four years; he has been studying voice for four years with Alice Flood, of this city. L. N. F.

Los Angeles, Cal. (See "Music on the Pacific Slope.")

Montgomery, Ala.—On June 30 the Modern Woodmen entertained their members and friends with a splendid program of music and readings. An Ode of the Woodmen was sung by the members. Dr. J. H. Black delivered the address of welcome. Irene Livings recited "The Raven," and Josephine Abercrombie, Haden Barry and Senorita Maria Mercedes Estenoz, from Colon, Panama, contributed musical selections. John Proctor Mills sang a solo. Davis Jordan, tenor, rendered a number, with Haywood Coutts as accompanist. The Big Brothers' Chorus, with C. Guy Smith as director and Charlotte Mitchell Smith as accompanist, also took part. J. Paul Jones delivered an address. This was the second public appearance of Josephine Abercrombie, a twelve year old student of much promise, who was greeted with hearty applause. Haden Barry is a lyric tenor of promise. This occasion also makes the first public appearance of Senorita Estenoz, and she delighted.

Edwin Dickey's composition, "Montgomery March," is a

decided hit. The selection was adopted as the "Official March" by the potentate, David Crosland, and rechristened as "Alcazar," the name of the Montgomery Shrine.

Mary Riley, who graduated from the voice department of the Alabama Woman's College in June, was married recently to a son of Dr. Perry, formerly of Tuskegee, Ala., but now living at Capitol Heights, this city.

Mrs. Frank B. Neely spent the month of July with her brother, Al Reynolds, at Hot Springs, Ark., but formerly of this city. Mr. Reynolds at one time was one of the cleverest singers and minstrels in this locality.

Frank C. Wheeler, a well known piano tuner of this city, was stricken with paralysis this summer and died after several weeks' illness.

Annie Arrington Tyson, a pianist of this city, has recently brought out a novel, "The Price of Honor." Miss Tyson has many beautiful poems and stories to her credit.

Sallie Tyson Maner, story writer and composer, is running for the Legislature. Mrs. Maner is a bright woman, and her husband, O. C. Maner, is one of the city's best known lawyers.

A letter from Lars Sorensen, a former Montgomery composer, has announced the good news that his musical comedy, "A Lord for a Day," is being rehearsed at Watertown, N. Y., for public presentation; he will superintend the rehearsals at Robin's Olympic Theater. Mr. Sorensen's compositions include piano solos, violin solos, trios for strings, string quartets, pieces for small orchestra, and many symphonies. His latest orchestral number is a "Spanish Rhapsody."

Haden Barry, tenor, was soloist at Clayton Street Baptist Church recently. He sang Louise Burnham's "Jerusalem the Golden," it being the first public presentation here of this sacred song.

Fanny Marks Selbels presented three of her violin pupils in a recital recently. They were Pauline Freeling, Bessie Reese and Howard Ellington, of Prattville.

Dora Sternfeld, pianist and teacher, is touring the West on her vacation.

Mr. and Mrs. Roberts, of the Jesse French Piano Company, spent their vacation motoring.

Adele Merriam Delahaye, soprano and editress of the woman's page of the Montgomery Advertiser, has returned from several months' stay in and around Los Angeles, Cal. J. P. M.

St. Louis, Mo. (See letter on another page.)

Youngstown, Ohio.—Galli-Curci will sing here October 16. The management under which she is coming has engaged the Wood Street Auditorium for this concert, and it will be especially arranged to seat several thousand people. Galli-Curci will be the first attraction of the season by the combined management of the Youngstown Concert Course and the Ellis Concerts. Myra McKeown, whose Youngstown Concert Course was organized in 1915, has given concerts by artists of the first caliber, and the merging of the enterprise with May Beegle, who presented Farfar, Kreisler and Rachmaninoff last season in the Ellis Concerts, forms a musical combine by which Youngstown music lovers are certain to profit. Mme. Schumann Heink will be the second artist in this series. The third concert will be offered by Frieda Hempel, the celebrated coloratura, in one of her Jenny Lind concerts; she will sing the exact program which the great Swedish singer sang at her Ameri-

can debut in old Castle Garden, New York, and, with her accompanist and flutist, will appear in costumes of that period.

Miss McKeown, who is also chairman of the Youngstown committee of the Cleveland Association of Musical Art, which sponsors and finances the Cleveland Orchestra concerts in Youngstown, announces the fourth annual season of three concerts by this splendid organization. These, as well as the dates of the Hempel and Schumann Heink concerts, will be announced later.

The Monday Musical Club is also planning the most active year of its history. R. McC.

Mary Davis in Paris

Mary Davis, mezzo contralto, who is spending the summer in Paris coaching with Feline Litvinne and M. Salignac, followed two appearances this month by singing at Trinity Church (the English-American Church).

Miss Davis plans leaving Paris so as to reach New York the latter part of September, when she will continue her work under Claude Warford, with whom she has studied during the past five years.

Oakes Pupil Goes to Cincinnati

Sacramento, Cal., September 15.—Florence Hood, artist pupil of A. Wilmer Oakes, has gone to the Cincinnati Conservatory of Music to continue her violin study. Miss Hood was with Mr. Oakes for six years, and spent part of one season on the Orpheum Circuit with fine success. A. W. O.

Felix Salmond Back from Vacation

Felix Salmond, the cellist, has just returned from a very pleasant vacation spent in New Canaan, Conn., where he enjoyed the golfing especially. At the present time he is busily engaged in preparing his programs for the coming season, which will open at the Pittsfield Festival.



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Dinner in the gardens of Hotel Russie, Rome, Italy, given in honor of Pietro Yon, newly elected honorary organist of St. Peter's Vatican.

Yon Party Enjoys Trip Through Italy

In the MUSICAL COURIER, issue of September 7, an article appeared under the heading "Settimo Vittone Impresses Edgar Bowman," in which mention was made of the interesting trip enjoyed by the Yon party. Mr. Bowman describes the continuation of this trip as follows:

"We are again in quiet Settimo after a tour of some of the principal cities of Italy. Torino and Genova, both interesting and thoroughly modern, were visited and much enjoyed. Then Rome—and four days were filled to the fullest in an attempt to absorb a small portion of the wonders she holds for lovers of the beautiful. Almost sacred it seemed, so steeped in historic and artistic tradition. Also we were given a fair sample of the way in which Pietro Yon does big things. Within two days auditions were had at the Academy of Saint Cecilia, the Pontifical School of Sacred Music, and St. Peter's Vatican; also a semi-private audience with His Holiness Pope Pius XI, attendance at mass in the Pantheon by special permission, with the King and Queen present, and finally a large dinner in the gardens of the Hotel Russie, given by representative musicians of Rome in honor of Mr. Yon, newly elected honorary organist of St. Peter's Vatican. Present at the dinner were Monsignor M. Ugolini, dean of the capitulum of St. Peter's; Rev. D. Paolo M. Abate Ferretti, O. S. B., director of Pontificia Scuola di Musica sacra; Maestro R. Renzi, official organist of the Vatican and head of the organ department of the Academy of Saint Cecilia; Maestro E. Boezi, director of music in St. Peter's; Maestro D. Alaleona, composer, historian and critic; Signor F. Gessi, editor of Corriere d'Italia; Cav. Paoloni, inspector of Academy of St. Cecilia; Prof. Don Gatti, Pietro Yon, Isabella Fosta, Edgar Bowman, C. J. Pessagno and family.

"Glowing tributes to Pietro Yon were given by Monsignor Ugolini and Signor Gessi, to which he responded. One easily recognized in what high esteem Maestro Yon is held by prominent musicians in Italy.

"Space will not permit the telling of our pleasant stay in Florence. Needless to say, the beauties there were highly enjoyed. Then Venice—lovely, enchanting Venice, the home of the gondola—indescribably unique and fascinating her striking architecture, the canal streets, historical palaces and churches, chiefly the Basilica de San Marco. What a temple of devotion and real treasured art it is! Here it was our pleasure to perform at the grand organ preceding the solemn function.

In Milano Mr. Yon took us to the Istituto dei Ciechi Concert Hall, where a joint recital was given on September 12 with Isabella Fosta, another artist coaching with Constantino Yon.

"After the conclusion of the tour the party continued to Settimo, when fireworks and much ringing of bells in the village were announcing the eve of the Festa of the Madonna of the Snow, leaving an impression long to be remembered.

(Signed) EDGAR BOWMAN.

Ralph Leopold Returns

Ralph Leopold, pianist, who spent a delightful summer motoring, bathing, rowing, mountain climbing, etc., returned to New York September 20 and at once reopened his studios at 182 West Fifty-eighth street, teaching and preparing programs for his winter concerts, a large number being already booked.

Mr. Leopold, who scored success in recital at Columbia University, New York, on August 14 (the opening of the Music Festival there), followed this by joining friends on a motor trip through eastern Pennsylvania and the Catskills, visiting them later at their home in Utica, N. Y., and also in the Adirondacks. After this he visited for a few weeks in Cleveland.

Sousa Guest of Ottawa Rotary Club

On his tour of Canada, John Philip Sousa has been royally entertained, aside from the rousing receptions received at his various concerts. The following account of his appearance at the Rotary Club of Ottawa, which appeared in the Citizen of August 1, is therefore of interest:

Sousa, as the world-renowned bandmaster is popularly known, was the guest of honor at yesterday's weekly luncheon of the Rotary Club in the palm room of the Chateau Laurier, and once again justified his great reputation, not alone as a musician, but also as an experienced raconteur. He delighted the Rotarians with stories of experiences in different parts of the world and considerably amused them when relating the incident of two Rotarians comparing Eng-

lish with Canadian and American members, and the penchant of the latter for singing, he whimsically raised the query: "Now, do the 'Y'." Coming just after Rotarian Burton E. Gamble's strenuous leadership of the company in "Yoo-hoo" and "Row, Row, Row Your Boat," the joke was keenly appreciated by the large company. Incidentally, Sousa mentioned he had toured 800,000 miles with his band and been five times to Europe.

He offered sage advice to travelers never to start a conversation with strangers in a Pullman and illustrated the wisdom of this from his own personal experience. He told stories of Roosevelt, who was a neighbor, and Lord Provost John Chisholm, of Glasgow, Scotland, and others. He characterized "Annie Laurie" as one of the greatest ballads ever written, and at the request of the chairman he led the company in the singing of the famous chorus. Afterwards he induced Marjorie Moody to sing a verse of the song, and Miss Moody also obliged with "Comin' Thro' the Rye" as an encore. Her rendering of these two songs was loudly applauded by the company.

Another Aeolian Hall Series for Flonzaleys

The Flonzaley Quartet, now in its nineteenth year, will contribute its annual Aeolian Hall subscription series to the forthcoming activities of the New York musical season. The dates of the three concerts are Tuesday evenings, November 21, January 16 and March 6.

Thoroughly alive to the progressive tendencies of the times, the members of the quartet have always included in their programs the latest interpretations of modern thought, without unduly emphasizing any one particular school. This year the name of Arnold Bax will figure among the modernists whose works are to be featured on the several programs of the Flonzaley organization. His orchestral poem, "The Garden of Fand," has already been heard in America, while he counts to his credit many piano pieces and songs of beauty, together with several works for string ensemble. All his compositions bespeak the poet of fanciful and elusive mood. The Flonzaleys have chosen the quartet in G as the medium of presenting this English composer to their public. Frank Bridge's "Irish Melody" and Josef Speaight's "Puck" are other numbers which are included in the works of the English school.

New Song by Cadman

Tsianina, the well known Indian mezzo-soprano, sang Cadman's new song, "Tell Her My Lodge Is Warm," at the recent Fiesta Festival, Santa Fe, N. Mex. This truly American woman is certainly "doing her bit" to help native composers.

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Lhevinne Heard Again at Cornell

After finishing his summer master class in Chicago, and before taking a well earned vacation, Josef Lhevinne gave his final program of the season in Ithaca, where he appeared in one of the summer concerts at Cornell University.

Despite the fact that he avoids summer concerts when possible, the opportunity to revisit Ithaca was one he did not wish to forego, for he still treasures pleasant memories of the warm hearted hospitality which greeted him upon the occasion of his first visit back in 1912.

It was during a winter of blizzards and intense cold. Mr. Lhevinne was due to arrive in Ithaca at 5 o'clock of the same afternoon he was scheduled to play. On account of the unusually heavy snow, however, the train was blockaded about sixty miles from the town, and he was told that there was no chance whatever of reaching Ithaca that night.

Being an optimist by nature and necessity, Mr. Lhevinne began to think his way out of the situation. There was little at the time to feed his hope upon but an expanse of frozen snow broken here and there by shadowy pines. Suddenly, off in the distance he decried a feeble light from some lonely farmhouse. "Perhaps we can get a sleigh to take us," he said hopefully to his tuner. "If so, we may get there before they turn out the lights." They started out across country, plowing their way through the scurrying snow, and finally succeeded in reaching the farmhouse. The farmer consented to make the long trip of sixty miles, and thus it was that Lhevinne continued on his journey, stretched out on his back in the bottom of a nondescript conveyance filled with hay, and bundled to the chin in blankets.

Two hours after the concert was scheduled to begin Mr. Lhevinne arrived at the hall, chilled to the bone, but still genial and buoyant.

Great was his surprise and delight to find the whole audience still waiting for him. After dipping his half frozen hands in hot water, he hurried onto the stage for his first number.

After the concert Mr. Lhevinne was entertained by the professors, and thus he came to know the warmth and friendliness of a hospitality which he has never forgotten.

Ten years have wrought much in the growth and magnitude of the university. Today the concerts are held in the spacious and beautiful Bailey Hall, which seats 2,200 people. There were those in the audience who heard Lhevinne upon that first visit, and cooling memories of the snows of yesteryear were revived, a truly refreshing subject for August days.

Knowing the great interest which Mr. Lhevinne and his young son, who was of the party, both take in astronomy, one of the professors arranged for a visit to his house, where Lhevinne was afforded an opportunity to view his beloved stars through the telescope in the observatory. The next day, through the courtesy of Professor Quarles, who is at the head of the music department, Lhevinne was shown through the important buildings of the campus.

Kansas City's Musical Plans

According to the Monthly Messenger of the Kansas City Symphony Orchestra Association, that community is to enjoy an excellent season. In addition to twenty-three programs, covering the regular series of concerts by visiting orchestras from Cincinnati, Detroit, St. Louis and Minneapolis, which are to be given in Convention Hall, there will also be ten programs by the Chamber Music Society, to be given on Sunday afternoons at Ivanhoe Masonic Temple.

The first concert will take place October 27, with Rosa Raisa as soloist. Other artists who will appear during the season are: Rosa Ponselle, Erna Rubinstein, Paul Althouse, Pablo Casals, John Powell, Mrs. Howard Austin, Mrs. Allen Taylor, Esther Darnall, Alexander Blackman, Laura Reed Yaggy, Richard Canterbury, Paul Snyder, Alberto Salvi, Tandy Mackenzie, Electa Gifford, Mrs. Lewis H. Hess and Mollie Margolies.

The Monthly Messenger is an excellent little booklet, containing, in addition to programs, pictures of the conductors, soloists, and notes of general interest. The first number appeared in August and it is promised as a monthly feature hereafter.

Kneisel Hall Opened August 16

The formal opening of Kneisel Hall at Blue Hill, Me., took place on the afternoon of August 16. This hall is the munificent gift of a music lover, who, to the great regret of all, was unable to be present at its opening. The dimensions of the building are eighty-two by forty-eight feet, the music room occupying sixty-two of the length and all the width, having a seating capacity of about three hundred. There is a library, a study, kitchenette and bath. A spacious veranda commands a wonderful view of the Blue Hill harbor, Blue Hill mountain and the valley with its lovely village. A thoroughly interesting program was presented at this opening concert, under the direction of Mr. Kneisel, and an appropriate address was made by H. E. Krehbiel. The surprise of the afternoon came in the form of a check, which was to be filled in by Mr. Kneisel with the name of the most deserving young woman pupil in his class. The donor was Mrs. Ellery (Bessie Collier) and the recipient Winifred Morrill. The check was for \$100, and a similar amount will be given each year by Mrs. Ellery for award to a deserving Kneisel pupil.

Opera Recitals at the Plaza Next Winter

From November to February, Mrs. George Lee Brady will give a series of opera recitals in the Rose Room of the Plaza Hotel. Mrs. Brady scored unusual success last season with a similar series at the Ambassador. After an appearance in Amsterdam, N. Y., the critic of the Evening Record had the following to say: "Her flawless presentation of the 'Love of the Three Kings' held the attention of the audience throughout. . . . her method is unusual, giving not only words and music of the opera, but a portion of the dramatic action as well. All who heard Mrs. Brady were charmed with her personality and filled with admiration for her musical interpretive ability, her pleasing voice and her dramatic power."

In addition to the opera recitals at the Plaza in New York, Mrs. Brady is booked for many appearances out of town.

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Letters from MUSICAL COURIER READERS

Wagner's Piano

To the Editor of the Musical Courier:

Just having returned from a two months' trip to Europe, I took a day off to read the back numbers of the MUSICAL COURIER awaiting my return. One subject in particular, in three different issues, attracted my attention—namely, "Wagner's Piano." If, as stated in the Cromwell Childe article of May 11, Wagner's Bechstein has been rediscovered and the authenticity of its use, history and romance has been established, it should be sent to Bayreuth, where there are many other things intimately connected with Wagner's life. There are hundreds of travelers, like myself, who make pilgrimages to places like Bayreuth, not in the excitement of festivals and great crowds, but to get the everyday atmosphere of the place where the masters worked and lived, and it is most exasperating to find that an important article which you came to see in the one place of all places where it belongs, is in New York or Budapest or Heaven knows where.

Cosima Wagner is getting to be a pretty old lady and is in poor health and is confined almost entirely to her rooms on the second floor of the beautiful villa "Wahnfried." She has never forgiven America for taking "Parsifal" away from Bayreuth, and now, on top of that, this piano with all of its associations. Mr. Childe has rediscovered the piano and its history, and why not make it possible for him to be the agency to return this piano to Bayreuth instead of placing that piano in one of our or any other country's, souvenir filled museums donated mostly by people—their only bid for immortality.

Then to answer Samuel Thompson's letter, June 15 issue, and to second your editor's article of July 13, I want to say, while in Bayreuth this summer it was my good fortune to be allowed to explore the Wagner Festspielhaus from top to bottom, and I could write pages in description of the house and its appointments; but what I want to describe is another Bechstein piano that Wagner used in writing most of "Parsifal." Here was a regular grand piano, only where the two front legs of a grand piano usually are there were a series of drawers on each side just like a business man's desk, and, in between, the pedal stand; the keyboard was just as on other pianos, but the top was built so as to protrude over the keyboard so as to form a regular writing desk, and the square was covered with green cloth, as were all desk tops years ago. Practical to a degree, the mute evidence of the worn edge gave only too plain proof as to what use Wagner had put the piano.

My subscription and check are ready at any time to help send this other rediscovered piano to Bayreuth so that when you get there you can see all that is to be seen, and then I know an act like this, particularly coming from America, would fill the remaining days of Cosima Wagner with a great happiness. Her life is one of solitude, a living in the past, and what a link she is of the musical giants of the past. It seems to me Europe—all of the war torn countries—needs just something like this, kindness and consideration, more than anything else to get them to act right, think right and to be right again.

Yours very truly,
 (Signed) ARTHUR KOERNER.

Song Sharks

To the Editor of the Musical Courier:

The "song shark's" advertisements stare at us boldly from the pages of some of our Sunday School magazines, and even other so called reputable publications.

When the devil would do his worst he masquerades as an angel. When I saw these requests for song poems in our church papers, I never even thought of questioning their reliability.

I sent one of my lyrics, and was immediately informed that my work was wonderful; that it stood every chance of becoming a phenomenal "hit" in the song world.

Also, I was told that, for the small sum of twenty-five dollars, the "Company" would write suitable music for my verses, and publish the song in the best style.

With visions of a fortune made in a night, I tried to borrow the necessary sum.

"Too great a risk" was the verdict of all to whom I applied for the money.

I received several more letters from the "Company," in which they reduced the original twenty-five dollars to twenty, fifteen, and, finally, to ten dollars. But it was no easier for me to borrow ten dollars than it had been to borrow twenty-five. And so I was forced to let this, what I considered golden, opportunity pass by.

After that, it seemed that every paper and magazine I picked up had scores of these song poem ads. I sent lyrics to every one of them; and I received offers to handle my work at prices ranging all the way from sixty dollars to seven dollars and fifty cents.

After much pleading, I persuaded a relative to lend me sixteen dollars, the "reduced price" at which a "publisher" had offered to handle my poem. In a few weeks I received a cheap, pencil-inscribed sheet of paper, purporting to be my completed song. I never received any reply to the numerous letters written to this song shark; and, needless to say, I could do nothing with the "song." I sent it to several reliable music firms, who informed me it was no good.

I should like to see every song fake driven out of business. And I am doing my share in the drive. I have kept three people from wasting their postage answering notices for song poems.

This is a scheme which especially lures the young. And the sad part of it is that so few can be made to realize that there's "a snake in the grass" until they have been bitten.

(Signed) M. H. C.

An Objection

To the Editor of the Musical Courier:

In answer to the assertion of Carl Engel that our music would emanate from a strange conglomeration of Negro, Gypsy and Jewish elements—forgetting the Indian and Mexican—there are American composers, who do not have

to their credit or discredit a single theme or imitation of any sort, and who are quite content to write on from their own natures, heads or impulses, and help make what must be the true music of our country—not imitative, but creative—based upon education and inheritance, and purely national.

Those cultivated Americans who wish to show their talents in the imitative form, are giving us interesting and valuable works; but as a nation we are apt to become faddists, it is just as well not to run this class of music to the ground, or some day we may be accused of having only the imitative, not the creative ability (though it takes a certain amount of the latter to do the former). This is merely a bit of advice, to be heeded or not as the composer may feel inclined!

In all of my work there is not a single theme taken from any such source, and though some part of my life was spent in Europe, my theoretical studies were all made in Chicago, and all that I have produced—of value or the contrary—must be considered purely American. My family on both sides being since the seventeenth century in this country, I claim to be an American! However, I do not distinguish between long and short residence, for an extended residence in any country is bound to leave its impression, and I am inclined to welcome as my colleagues, citizens of long or short duration, and am astonished at the number of both classes. To write the best music in our power, however, should be our aim; and though the first class foreign writer has been the artistic "bait" of our publishers in the past, the best writers in this country are gaining recognition; and once our opera houses open to us, the battle will be won—we will have "crossed the Marne!"

(Signed) ELEANOR EVEREST FREER.

[Even most of our "jazz" composers might truthfully say the same thing.—The Editor.]

Mabel Wood Hill's New Scherzo

Mabel Wood Hill, whose songs and orchestral compositions are fast making their way, writes from the Adirondack Mountains (Keene Valley), that she is at work on a new scherzo. It is recalled that the Krems Symphony Orchestra, in Carnegie Hall, and the Wassili Leps Orchestra, at Willow Grove, Pa., have performed orchestral works by her.

Van Yox Season Opens

Theodore Van Yox, well known New York vocal teacher, opened his studios at 22 West Thirty-ninth street for the season on September 18. Mr. Van Yox, who enjoys the distinction of having a wide acquaintance throughout the country, numbers among his pupils many coming from far distant points.

Simmons Sings at Flagler Funeral Services

In addition to orchestral music and hymns, the musical part of the funeral services for James H. Flagler at the Church of the Ascension on September 12 included a solo by William Simmons. Mr. Flagler was a capitalist and founder of the National Tube Company at McKeesport, Pa.

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CURRENT MUSICAL PRIZES AND SCHOLARSHIPS

[The Musical Courier will endeavor to keep this department up to date and to that end requests that all notices and prospectuses of musical prize contests be sent to the Musical Courier so as to be included in this department. It will be found that in each contest the name and address are given, to which intending candidates may apply directly for further information. Manuscripts are submitted at the risk of the composer.—Editor's Note.]

North Shore Festival Association—\$1,000 for an orchestral composition by an American composer. Contest ends January 1, 1923. Carl D. Kinsey, 624 South Michigan avenue, Chicago, Ill.

National Federation of Music Clubs—Prizes for American composers amounting in all to \$2,750. All contests for this year end by December 15. Mrs. Edwin B. Garrigues, 201 Bellevue-Stratford, Philadelphia, Pa.

The Society for the Publication of American Music—Applications for the publication of original compositions for the 1922-23 season should be received not later than October 15. William Burnet Tuthill, Room 1608, 185 Madison avenue, New York.

Balaban & Katz—\$1,000 for an American symphonic composition. Contest ends December 31. Chicago Theater, Chicago.

The National American Music Festival—\$3,800 in contest prizes at the 1922 festival to be held at Buffalo, N. Y., October 2 to 7. A. A. Van de Mark, American Music Festival, 223 Delaware avenue, Buffalo, N. Y.

The American Academy in Rome. Horatio Parker Fellowship in Musical Composition, the winner having the privilege of a studio and three years' residence at the Academy in Rome, besides an annual stipend of \$1,000 and an allowance not to exceed \$1,000 for traveling expenses. Executive Secretary, American Academy in Rome, 101 Park avenue, New York.

New York American Conservatory of Music—A number of full and partial scholarships in vocal, violin and piano departments; also \$100 Becker prize in piano for the best player of "Impromptu" by Nih. Contest takes place at Aeolian Hall on October 9, 10 and 11. New York American Conservatory of Music, 163 West Seventy-second street, New York.

Bush Conservatory of Music—A master school in piano, voice, violin and composition which provides two years of free instruction for talented advanced students. Examinations for admission to classes held in September. Bush Conservatory, 839 North Dearborn street, Chicago, Ill.

Ithaca Conservatory of Music—One Master Scholarship (valued at \$600 a term), ten full scholarships and forty-two partial scholarships. Ithaca Conservatory of Music, Ithaca, N. Y.

Chicago Musical College—Seventy-three prizes and scholarships, amounting to more than \$20,000. Chicago Musical College, 624 South Michigan avenue, Chicago, Ill.

Guilmant Organ School—Dr. William C. Carl gold medal, and four scholarships for pupils over eighteen given by Philip Berolzheimer. Contest for Berolzheimer scholarships takes place in October. Guilmant Organ School, 17 East Eleventh street, New York.

New York School of Music and Arts—One vocal and one piano scholarship. New York School of Music and Arts, 150 Riverside Drive, New York.

Cleveland Institute of Music—Full and partial scholarships offered for complete diploma courses in piano, voice, string and wind instruments of the orchestra. Examinations held in September. Cleveland Institute of Music, 3146 Euclid avenue, Cleveland, Ohio.

Institute of Musical Art—A number of prizes and scholarships. Institute of Musical Art, 120 Claremont avenue, New York.

New England Conservatory of Music—\$450 in prizes to students of the school. Ralph L. Flanders, New England Conservatory of Music, Boston, Mass.

Elizabeth Kelso Patterson School of Singing—One scholarship. "The Kelso Scholarship," 257 West 104th street, New York.

Lega Musicale Italiana, Inc.—20,000 Italian liras for one-act opera by Italian; contest ends December 31, 1923. 5,000 Italian liras for orchestral suite by Italian; contest ends April 30, 1923. \$100 for song or ballad, with English or Italian text, by Italian or Italian-American residing in United States or Canada; contest ends December 31, 1922. Lega Musicale, Inc., 128 West Forty-ninth street, New York.

Millie Ryan Studios—One scholarship in singing. Hearings September 21, 22 and 23. Tuition to start October 1. 1730 Broadway. Telephone Circle 8675.

Gustave Becker—Three partial scholarships for two years in piano and related subjects. Applicants heard between September 21 and October 15. American Progress Piano School, Carnegie Hall.

Theodor Bohlmann School of Music—Piano scholarship. Contest to be held October 4. 1146 Union Avenue, Memphis, Tenn.

Elly Ney Back on September 30

Elly Ney will return on September 30 for her second American tour, which will include a series of recitals and appearances with orchestra on the coast. Mme. Ney's Far Western debut will take place in December. With Mme. Ney comes her little daughter, who, so to speak, is making her American debut this season.

Marie Novello "a Great Artist"

It is a curious coincidence that Marie Novello, the Welsh pianist, should make her first appearance here next fall at the Maine Music Festivals, which are to take place at Bangor, October 5, 6 and 7, and at Portland on October 8, 9 and 10, as this attractive British woman is known in



MARIE NOVELLO.

Great Britain as a "Festival Star," because of her great popularity at the many musical festivals which are given annually throughout England.

In early June, Miss Novello gave a Chopin recital at Plymouth, England. Her enormous success is shown in the following notice from the Western Morning News, Plymouth, England, of June 6:

"Marie Novello, the renowned Welsh pianist, is a great artist—great in executive ability, great in her conception

of the works she interprets with such distinction and effect. And she does not pose, for which one should duly be thankful. At the Chopin recital given by her at the Theater Royal matinee at Plymouth on Saturday, she did not even insist on a piano stool. A drawing-room chair, plus a cushion, sufficed, and she left the impression of an unassuming, modest young lady, willing to entertain her auditors with liberal proof of the careful, painstaking development of a wonderful gift.

"Her memory is highly retentive. Apart from encores she played four items from Chopin's works, one consisting of four bracketed numbers, two typical compositions by Debussy and by Palmgren, respectively, and others by Sgambati and Poldini. With her mind thus occupied she was able to pay particular attention to expression, which never showed a suspicion either of over or under emphasis. Evident, too, it was that the interpreter sought to grasp the inherent spirit of each theme, and whereas the playing was mechanically perfect there was nothing merely mechanical about it. Thus was created the most pleasing of impressions, whether through the strains of the 'Marche Funebre' (so familiar to Plymouthians in recent years), characterized by a dignified solemnity, or through such contrasts as the polonaise in A flat, the fantasia in F minor, or the striking nocturne.

"The inclusion of other masters than Chopin provided a pleasing eclecticism, and at the same time illustrated to the full the remarkable powers of one who more than charmed an audience which, though by no means so large as it should have been, was appreciative to the last degree."

Child Named for Ethelynde Smith

Ethelynde Smith made such an excellent impression on the Mitchell family when she sang recently in Amherst, Nova Scotia, that they named their daughter, born a few days after the recital, for the soprano. The little one is to be called Betty Ethelynde Mitchell.

Gunster to Sing in Atlanta Again

Frederick Gunster, who assisted Geraldine Farrar on her last concert tour, has been engaged for another appearance in Atlanta, Ga., after the first of the year. Mr. Gunster will sing for the Fine Arts Club of that city, presenting a full recital program.

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The singer's versatility made her capable of expressing all shades of emotion through the medium of her songs and of pleasing an audience at once critical and appreciative. — N. Y. Morning Telegraph, Feb. 1, 1922.

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Erb Has Successful Season at Lake George

Lake George, N. Y., September 7.—As the culminating event of an active and successful summer season of coaching and teaching here, John Warren Erb gave a concert at the Lake George Club under the auspices of the club directors on Wednesday evening, September 6, that will long be remembered for the musicianly character of the program arranged by Mr. Erb and for the art evidenced by the soloists. The audience was a large and representative one, including such eminent musicians as Henry Holden Huss and Sidney Homer, American composers, and Jerome Goldstein, violinist.

Following closely upon the choral concert conducted by Mr. Erb at the conclusion of his course at New York University, where he gave instruction in the art of conducting to a large class of teachers of music from all parts of the country, the Lake George concert and the summer season of teaching and coaching which preceded it have kept the New York conductor extremely busy. It was the first time in the history of the Lake George Club that its building had been devoted to such an affair, and the only entertainment given there this season, but its marked success augurs well for more events of similar nature in future.

Irene Perceval, harpist, former member of the Salzedo Harp Ensemble, began the program with the Saint-Saëns fantasia, Op. 124, for violin and harp, the violin part being beautifully interpreted by Max Olanoff, young concert violinist of New York City, and artist pupil of Leopold Auer. Later in the program, Miss Perceval played the "Choral and Variations" for harp and orchestra, by Widor, the orchestral parts being taken by Mr. Erb at the piano, and her command of style, technical mastery, colorful tone and interpretative sense won enthusiastic acclaim and many recalls.

The second group on the program was given by J. Steel Jamison, tenor soloist of Emanuel Baptist Church, Brooklyn, and artist pupil of Mr. Erb, who sang with tonal beauty and charming effect two classical airs, followed by the old Irish melody, "Would God I Were the Tender Apple Blossom," and O'Hara's "There Is No Death." He was obliged to respond to numerous recalls. A reception of similar enthusiasm followed the appearances of Marion C. Kener, soprano, of Buffalo, and Vida Milholland, soprano, of New York, the former singing the joyous "My Heart Ever Faithful," Bach; "Ueber Allen Gipfeln ist Ruh," Liszt; "Auld Daddy Darkness," Sidney Homer, and "June," Mrs



THE LAKE GEORGE CLUB,

where John Warren Erb recently arranged a very successful concert.

H. H. A. Beach, while Miss Milholland gave much pleasure with an aria from "Marie Magdeleine," Massenet, etc.

The final group was given by Kitty Cheatham, interpreter and creator of musical literature for children—old and young—who recited her own adaptation of Selma Lagerlof's Scandinavian legend, "Robin Redbreast," followed by Debussy's "The Little Shepherd," with prose by Walter Pritchard Eaton, and Archibald Sullivan's poem, "The Little Gray Lamb." Many in the audience who had attended Miss Cheatham's New York recitals expressed their pleasure at hearing her in the charming surroundings afforded by the beautiful Lake George clubhouse.

A most important feature in the success of the concert was the perfectly phrased and beautifully played accompaniments by Mr. Erb, whose work at the piano in support of the singers and his solo passages in the duet with harp, gave evidence of his well known ability in the difficult art of accompanying.

Mr. Erb was fortunate in his first season at Lake George in being able to secure a cottage on the lake shore for his pupils and guests, who were thus able to enjoy the boating and bathing to the fullest extent, while his studio, in a separate building at the water's edge, furnished an ideal sylvan retreat for his coaching and teaching. He plans to re-open his New York studios on September 18.

K. D.

Ralph Leopold a Resident of New York

Ralph Leopold, American concert pianist and pedagogue, returned to New York on September 20 and at once resumed teaching at his studio, 182 West 58th street. He will also teach advanced students of piano at the David Mannes Music School, this being his fourth winter at this well known institution.

Rumors having been freely circulated that Mr. Leopold intends to conduct a "Teachers' Course" in Toledo, Ohio, this Fall, and that, owing to this, he would probably discontinue his activities in New York City, the pianist emphatically states that his work in the metropolis will continue as heretofore and it is not his intention to locate in Toledo, where he is booked for a recital engagement October 27, under the auspices of the Music Teachers' Association, an organization which engages several pianists for that city each year.

First Philharmonic Concert October 26

The Philharmonic Society's opening concert of the season at Carnegie Hall on Thursday evening, October 26, will be the 1,676th performance in the history of the orchestra. Allowing for program repetitions, on an estimated average of two rehearsals for a concert, the number of bricks used in building this record may be reckoned approximately, counting the compositions performed as material units of four numbers to a program.

It was at the 121st concert, on May 8, 1869, that Edwin Booth appeared with the Philharmonic, giving the soliloquy of "Manfred" from Byron's poem at the first American per-

formance of Schumann's entire setting of that work, Carl Bergmann conducting. At the next concert, which opened the following season on November 27 of the same year, Mrs. Scott Siddons read Shakespeare's "Midsummer Night's Dream," presented with orchestra and chorus in Mendelssohn's music.

A recent gift to the Philharmonic Society of a cello used by Carl Bergmann and sold by him to a pupil has increased the society's store of historical material, which includes letters from Mendelssohn, Liszt and Wagner, all honorary members of the society; signed photographs of composers, conductors and famous artists; and bound volumes of programs of the Philharmonic concerts dating from the first one in December, 1842.

Josef Stransky, entering upon his twelfth year as a Philharmonic conductor, will return from Europe at the end of this month and commence his rehearsals early in October.

Myra Hess' European Dates

The following are Myra Hess' forthcoming European engagements: September 22, Orchestral concert, Queen's Hall, London; Sir Henry Wood, conductor; 30, recital, Queen's Hall, London; October 2 to 7, chamber music festival, Glasgow, in conjunction with the London String Quartet; 10, orchestral concert, Queen's Hall, London, Sir Henry Wood, conductor; 11, Max Mossel subscription concert, Birmingham; 12, Max Mossel subscription concert, Cheltenham; 14, Max Mossel subscription concert, Liverpool; 16, recital, Wycombe Abbe School, High Wycombe; 17, recital, Folkstone; 22, orchestral concert, the Hague, Holland; 24, recital, Blackheath; 26, Max Mossel subscription concert, Dundee; 27, Max Mossel subscription concert, Glasgow; 28, Max Mossel subscription concert, Edinburgh; 30, recital, Exeter; November 2, recital, Winchester; 3, chamber concert, Wigmore Hall, London; 7, orchestral concert, Queen's Hall, London, Maurice Besley, conductor; 11, Symphony Society, Queen's Hall, London, Sir Henry Wood, conductor; 13, recital, Dublin; 18, Chappell Ballad Concert, Queen's Hall, London; 21, recital, Banbury; 28, Orchestral Society, York; 30, recital, Surbiton; December 2, Orchestral Society, Leeds; 6, recital, Bangor; 10, orchestral concert, Queen's Hall, London, Sir Henry Wood, conductor; 11, recital, Wigmore Hall, London; 12, Philharmonic Society, Liverpool, Albert Coates, conductor, and 15, Orchestral Society, Oldham.

An Unusually Busy Season for Samaroff

Olga Samaroff will begin her concert season—an unusually busy one—on October 16 with a recital in Philadelphia. Mme. Samaroff's return to the concert platform after an absence of about a year has been welcomed by music lovers in all parts of the country, and she will be heard in numerous recitals and in many concerts with orchestra. Among the orchestras with which Mme. Samaroff will appear as soloist are the Boston Symphony, the Detroit Symphony, the Philadelphia, the Philharmonic and the St. Louis Symphony.

R. E. JOHNSTON'S

LIST OF ATTRACTIONS FOR
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- Luisa Tetrassini World's Famous Prima Donna Soprano.
- Titta Ruffo Celebrated Baritone of the Metropolitan Opera Company.
- Rosa Raisa Foremost Dramatic Soprano and Giacomo Rimini Italian Baritone of the Chicago Opera Company. (Joint Recitals).
- Beniamino Gigli Leading Tenor of the Metropolitan Opera Company.
- Giuseppe De Luca Baritone of the Metropolitan Opera Company.
- Ferenc Vecsey Hungarian Violinist—Season from October, 1923-1924.
- Joseph Hislop Scottish Tenor.
- John Charles Thomas. Popular American Baritone.
- Anna Fitzlu Lyric Soprano.
- Cyrena Van Gordon Leading Mezzo Soprano of the Chicago Opera Company.
- Evelyn Scotney Coloratura Soprano.
- Erwin Nylregyhazi Hungarian Pianist.
- Raoul Vidas French Violinist.
- Edward Lankow Bass of the Chicago Opera Co.
- Tina Filippini Italian Pianist.
- Robert Ringling American Baritone.
- Rudolph Bochco Russian Violinist.
- Clara Deeks Lyric Soprano.
- Paul Ryman American Tenor.
- Suzanne Keener Coloratura Soprano of the Metropolitan Opera Company.
- Delphine March Contralto.
- Marie Saville Soprano.
- Caroline Pulliam Coloratura Soprano.
- Reverend Lawrence Bracken Baritone.
- Mertie Bamber Bergen Composer-Pianist.

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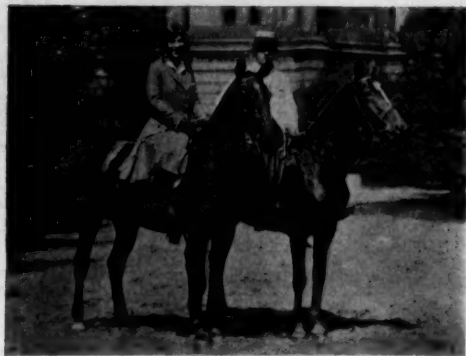
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ILSE NIEMACK.

One of the hobbies of Ilse Niemack, the violinist, is horse-back riding, which keeps her in good condition for her work. At present she is studying and concertizing in Europe, residing in Berlin and preparing for fall engagements with the Berlin Philharmonic, the Hamburg Orchestra and others. Among her recent successes was a recital at Aeolian Hall, London, where she gained the favorable criticism of critics and public alike. On this program she played the "American" concerto by Cecil Burtleigh.



IRENE CASTLE.

American dancer, who recently met with an accident while training her horse, Thunderbolt, for the New York Horse Show, is now convalescent and will be able to fill all the engagements which have been arranged for her by Management Ernest Briggs, Inc. (Photo by Ira L. Hill.)



LILLIAN GINRICH

and her constant companion, Markee. After a very busy summer, the prominent soprano has been resting at "Wood Hill" and preparing her recital programs for the coming season. During the summer she won much praise for her artistic singing as soloist at the Fortieth and Walnut streets Christian Science Church.



OLIVE MARSHALL.

soprano, and her two little daughters, enjoying their summer vacation at Ocean Beach, Conn. Miss Marshall combined play time with work, and declares that she has practiced faithfully each day. This young artist has many interesting dates for the coming season.



JESSIE FENNER HILL.

New York vocal teacher, enjoying her daily ride in her new automobile.



NATHALIE BOSHKO

at the entrance to her little Hopi house at La Jolla, Cal. The violinist gave a recital at the Woman's Club there on August 15, assisted by John Doane, the pianist. On September 14 they were heard in a joint program at the Wednesday Club, San Diego, Cal. Miss Boshko expects to be in New York during October for a little visit.



KLAMROTH AND GOLIBART MEET.

Wilfried Klamroth, the New York vocal teacher, and his artist pupil, Victor Golibart, tenor, at Mr. Klamroth's cottage at Brielle, N. J.; the former's summer home is the historic Hollywood Lodge at West End, N. J. Between swims, boat rides and fishing, teacher and pupil find time to work on Mr. Golibart's programs for the coming season. He will open in Richmond, Va., at the City Auditorium on September 27, appearing September 29 in Emmetsburg, Maryland; October 3, Washington, D. C.; October 10, Frederick, Maryland. Indications point to the largest class Mr. Klamroth has had in his twenty-five years of teaching. He will open his New York studio September 15. Mrs. Wilfried Klamroth will, at the same time, resume her interesting instructions in program making. Last year she spent six weeks in Europe, gathering artistic material and consulting eminent composers with the end in view of receiving first-hand information as to interpretation. Alberta Matthews and Betty Schubert will return as accompanists.



AT KARLSBAD.

Mrs. and Mrs. Josef Stransky breakfasting with Mr. and Mrs. Joseph Schwarz. (Photo by Stubner.)



FRANCES FOSTER IN NOVA SCOTIA.

With gun and paddle, this coach and accompanist indulged in a fine out-door existence, which has put her in excellent fettle for the strenuous duties of the new season. After two months in Nova Scotia, Miss Foster ended up her summer with a trip through the Berkshires. She re-opened her New York studios on September 15.



DR. FERY LULEK,
enjoying the looks of two of the fish which he caught in Bear Lake, Wis.



RECEPTION TENDERED TO BENIAMINO GIGLI AT THE AMERICAN ACADEMY IN ROME.

Front row (left to right), Raoul Dufail, young American tenor; Mrs. Gorham P. Stevens; Commendatore Beniamino Gigli; Gorham P. Stevens, Director of the American Academy at Rome; Mrs. Gigli; Prof. Enrico Rosati, Gigli's former teacher, who is coming to New York next season to open a studio here.



MILAN LUSK,
the Czecho-Slovak violinist, and disciple of Sereik. This caricature was made several years ago while Mr. Lusk was in Europe.



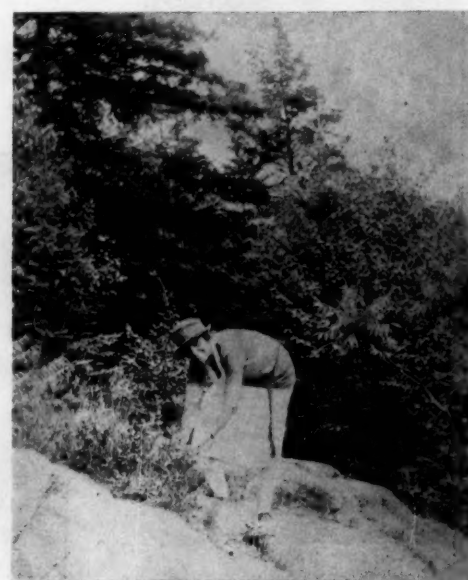
MME. STELLA GENOVA,
after a day of tennis at Glencaples, Scotland, the estate of relatives of the late Lord Kitchener.



NORMAN JOLLIF,
the baritone, ready for a dip in Lake Sunapee, N. H.



DICIE HOWELL,
"snapped" at her summer home in Tarboro, N. C., where she has been vacationing this summer. Much of her time has also been spent at Virginia Beach, Va.



ELIZABETH BONNER,
who had an ideal vacation at Seal Harbor, Me. Her entire time was not devoted to pleasure, however, for she did some studying with George Harris, who also was there. Miss Bonner now is under the management of Arthur Judson.



ALEXANDER BLOCH,
New York violin pedagogue, and three of his advanced pupils, enjoying the invigorating breezes at Lake George, N. Y.

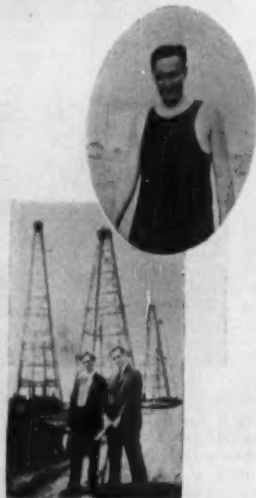


F. V. SITTIG,
pianist, and his talented children—Margarete, violinist, and Edgar, cellist—who constitute the Sittig Trio. This snapshot was taken recently at Stroudsburg, Pa., where the Sittigs spent the summer.



FRANCESCO DADDI,
the well known vocal instructor, who, returning from a few days' vacation in Northern Michigan, re-opened his studios in the Fine Arts Building in Chicago on September 13. Mr. Daddi recently bought an automobile and enjoyed part of his vacation driving out to Ravinia, where he had his home with Papi and Didur. Not long ago he received an offer from a New York manager to tour the country in concert, singing especially Neapolitan songs; however, he had to decline the flattering offer as his class is so large that even two years ago he was compelled to give up his operatic work and devote all his attention to his pupils.

REUBEN DAVIES,
American pianist, (above) recently "snapped" on the beach at Galveston, Tex., and (below) visiting some South Texas oil fields with a friend. Mr. Davies has fully regained his health after an illness which forced him to cancel all professional engagements for the last six months. The Davies studio in Dallas re-opened September 1, and Mr. Davies looks forward to filling a number of concert engagements throughout the middle western and southern states in addition to a limited amount of local teaching.



HARRIET BACON MACDONALD'S CLEVELAND DUNNING CLASS.

One of the most successful Dunning classes which Harriet Bacon MacDonald, the prominent normal teacher of that system, conducted this year was that at Cleveland, Ohio. In the accompanying snapshot of the class, Mrs. MacDonald is second from the right in the standing row.



GALLI-CURCI—THE FARMERETTE.

It must be delightful for an artist to forget that she is one, and attend to part of her four-legged flock, even if only for a few minutes for the camera man's benefit. (Photo by Bain News Service.)



GIUSEPPE BOGHETTI.

operatic and concert tenor, who opened his Philadelphia studio on September 18 and will teach there for five days each week. He resumed instruction at his New York studio the following day and will teach here one day each week during the season. Mr. Boghetti's entire teaching time at his Philadelphia studio already has been booked.



EDWIN FRANKO GOLDMAN.

(Right) with his son Richard; (left) with his daughter Louise. These snapshots were taken at Echo Lake Camp on the occasion of Mr. Goldman's visit there.



OLGA STEEB AND—

There are some things which cannot be taken on tour, so Olga Steeb, the pianist, is inclined to make the most of her garden and her pet dog during the summer months.



A NEW TRIO—HEIFETZ, SPALDING, BENOIST.

Another distinguished visitor at the Spalding Villa in Florence, Italy, during the summer was Jascha Heifetz, who spent several days with his friend, Albert Spalding, before returning to America. Music played an important part in this vacation reunion of the two violinists, and together with Andre Benoist, accompanist, they spent many happy hours playing the Bach double concerto, the beautiful Handel two violin sonata, and other works seldom heard on the concert stage.



THE KNUFFER FAMILY,

all dressed up for a visit to the famous salt mine at Berchtesgaden, near Salzburg.



JOHN STEEL,

tenor, has completed a very successful season in concert, as well as at many important vaudeville houses where he is one of the most popular singing attractions of the day. His Victor records have made him a household name. Mr. Steel has been and still is a pupil of William S. Brady.



LILLI LEHMANN

in front of the Mozarteum, Salzburg. (This photograph was taken especially for the MUSICAL COURIER.)

CHICAGO TO HEAR BRILLIANT ARRAY OF CELEBRATED ARTISTS THIS SEASON

F. Wight Neumann Announces His List of Attractions—Success of Marshall Field & Co.'s Choral Society—Dalmores to Teach Here—Conservatory, College and Studio Notes

Chicago, Ill., September 16.—F. Wight Neumann, one of the best known of America's impresarios, has returned from his summer vacation to the Pacific Coast. He has leased the Studebaker Theater and The Playhouse for every Sunday afternoon for the coming season and has rented the Auditorium Theater for ten Sunday afternoons.

The world's greatest artists will appear under Mr. Neumann's management. They are as follows: Frances Alda, soprano, of the Metropolitan Opera; Harold Bauer, pianist; Pablo Casals, cellist; Ossip Gabrilowitsch, pianist, and conductor, of the Detroit Symphony Orchestra; Beniamino Gigli, tenor, of the Metropolitan Opera; Elena Gerhardt, lieder singer; Rudolph Ganz, pianist, and conductor of the St. Louis Symphony Orchestra; Frieda Hempel, coloratura soprano; Jascha Heifetz, violinist; Josef Hofmann, pianist; Maria Jeritza, soprano, of the Metropolitan Opera; Fritz Kreisler, violinist; Florence Macbeth, coloratura soprano; Rosa Ponselle, dramatic soprano, of the Metropolitan Opera; Sergei Rachmaninoff, pianist; Titta Ruffo, baritone, of the Metropolitan Opera; Jacques Thibaud, French violinist; Bertha Freeman Ashberry, pianist; Viola Cole Audet, pianist; Herbert Butler, violinist; Lyell Barber, pianist; Edward Collins, pianist; Viola Ehrmann, soprano; Glenn Dillard Gunn, pianist; Raymond Haves, pianist; Pansy Eleanor Jacobs, pianist; Leone Kruse, soprano; Dorothy Lindenbaum, pianist; Meta Lustgarten, soprano; Mabel Lyons, pianist; Henriot Levy, pianist; Kathryn Meisle, contralto; Ralph Michaelis, violinist; Marie Novello, pianist; Fritz Renk, violinist; Carolyn Willard, pianist; Marie Sidenius Zandt, soprano, and the Irish Regiment Band of Toronto, as well as a joint recital by Harold Bauer and Pablo Casals.

MUSIC AND BUSINESS.

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Marshall Field & Company's Choral Society, now in its sixteenth year, has proved its value as a business asset. It is composed exclusively of employees of one of the world's greatest merchandising houses and ranks among the foremost musical organizations in Chicago.

Its work is of genuine classical quality, as shown by its annual concerts that have become events in the musical life of the city. It presented Mendelssohn's "Hymn of Praise" at its last recital, which filled the Chicago Auditorium with a fashionable assemblage and at which appeared as assisting artists, Lucien Muratore, of the Chicago Opera; Paul Althouse, of the Metropolitan Opera; Mabel Sharp Herdier, and Mme. Luella Melius. In other years it has won the praise of critics with such oratorios as Mendelssohn's "Messiah" and "Elijah," and Rossini's "Stabat Mater." It is now rehearsing Elgar's "Dream of Gerontius" for its next annual affair.

Thomas A. Pape has been conductor of the society since its inception. It contains 212 trained voices. John G. Shedd, president of Marshall Field & Company, and Mrs. Marshall Field, widow of the great merchant, are honorary members.

"The company," said an official, "takes pride in its choral society and gives it generous encouragement. From an artistic angle, this enthusiastic interest in music with a constant striving toward an ideal makes better men and women, and from a purely commercial viewpoint it makes better employees. It is good business."

CHARLES DALMORES TO TEACH HERE.

From a source generally well informed, this office learns that Charles Dalmores, for many years leading tenor with the Manhattan Opera Company and later with the Chicago Opera, is coming back to America to open a vocal studio either in New York, Chicago, or on the Pacific Coast.

ARIMONDIS TO REOPEN STUDIOS.

Mr. and Mrs. Vittorio Arimondi, widely known vocal instructors and coaches, have returned from their vacation spent in Highland Park, at the Moraine Hotel, and will resume regular teaching September 18, at their studios, 612-613 Fine Arts Building.

CHARLOTTE SILVERSON-FOREMAN IN AUSTRIA.

Charlotte Silverson-Foreman, Chicago pianist, who is spending several months in Europe studying, concertizing and resting, has written from Salzburg, Austria, where she journeyed for the Mozart festival. There she heard the "Marriage of Figaro," of which she writes: "It was exquisite; I didn't know such Mozart singing still existed—such beauty of tone, smooth legato and pianissimos that were marvelous." She also expected to hear the "Eloping from the Seraglio," with Selma Kurt, and with Strauss conducting, on August 29. Among those in the audience at the "Marriage of Figaro," Mrs. Foreman recognized Max Reinhardt, Harold F. McCormick and his bride (Ganna Walska), Fannie Bloomfield Zeisler and Rudolph Ganz. After a concert tour in Germany and Austria Mrs. Foreman will return to Chicago sometime during the first part of 1923.

BIG ENROLLMENT AT BUSH CONSERVATORY.

The opening week of the fall term at Bush Conservatory has surpassed all previous seasons in the very large number of students enrolled. The registrations represent students

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from all sections of the country and indicate impressively the growing supremacy of this progressive institution.

President Bradley has arranged an interesting series of concerts by artist students, recitals by the faculty members, lecture recitals, teachers' demonstrations, etc., which will surpass the remarkable series which made the summer session a memorable one. The first concert of the series is a recital by Charles W. Clark, which is scheduled for Friday evening, September 22.

A remarkable compliment has been paid the Bush Conservatory recently in the invitation to supply one program weekly for the radio of the Wrigley Station. In addition to programs given for other stations in Chicago, it means that the work of Bush students will reach probably 2,000,000 a month. Many very flattering comments have been received by the various Chicago stations and by the Conservatory regarding the programs given last season by Conservatory students. There have been frequent requests for reappearances of the students, who have been unusually successful in adapting their work to the demands of the radio instruments.

The first concert of the series of 1922-23 will be given by Adolph Ruzicka, pianist; Helen Smith, soprano, and Paul Stoes, violinist, artist students. Another radio concert will be given September 28 for the Chicago Daily News by artist students of the Conservatory.

HENRY WEBER RETURNS TO VIENNA.

Henry Weber, conductor, left Chicago this week, going back to Vienna, Austria, where he is assistant conductor at the Academy of Music. After one more year at that institution he will be a graduate conductor, having entered the conductor's class two years ago. It is not generally known in Chicago that at the Academy of Music in Vienna thirty public performances are given yearly with students of the school conducting the performance. Last year they gave the "Tales of Hoffman," "The Merry Wives of Windsor" and "The Freischütz" ten times. The entrance examination at the Academy of Music is most difficult. Among the eleven who applied last year to enter the conductor's class, only three were admitted.

HANS HESS BACK AT WORK.

Hans Hess, cellist, has returned to Chicago from his summer's outing at Long Lake, Ind. He has enjoyed a very pleasant summer and returned anxious to begin work with his pupils at the opening of his fall term on September 11. C. Lynn Reyburn, his secretary, reports an enrollment of cello students ready for this fall's opening which is by far the largest in Mr. Hess' career as a teacher. In consideration of the unusual number of students, he has yielded to the persuasion of his secretary in adding an extra day to each week's teaching time throughout the coming season. In addition to Wednesday and Saturday, as heretofore, Mr.

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Hess will now be in his studio to receive students on Monday also.

CHICAGO MUSICAL COLLEGE AWARDS FREE SCHOLARSHIP.

Some seventy-five free scholarships have been awarded this week to students whose gifts were passed upon by a board of judges which examined applicants last week. Members of this board expressed themselves as greatly gratified with the admirable quality of the musical talent which presented itself. Of the total of free scholarships that were awarded, thirty-seven were in the piano department, sixteen vocal, fifteen violin, five in the department of Expression and Dramatic Art, and one in musical composition. Competitors came from almost every State, and there were some from foreign lands.

OPENING OF CHICAGO MUSICAL COLLEGE SEASON.

The reception hall and offices of the Chicago Musical College were thronged all last week by the multitude of students who came from every part of America to reserve lesson periods. Never in the previous history of the institution has there been so great a demand for the opportunities which the college offers its pupils.

A notable feature of the new registration has been the enthusiasm of parents for the children's department. The Chicago Musical College always has believed that a firm foundation is essential to the success in later life of musicians, and by that token it has worked energetically to make the teaching of children and beginners as fine as it possibly could be made. This policy accounts for the ever increasing popularity of the department. In the advanced classes the material for the teachers to develop has been of the most admirable kind, and the talent which has been offered them is more than ordinarily brilliant. Some of this will be given public demonstration in the concert that will be presented by artist pupils in Orchestra Hall next month.

Carl D. Kinsey and Mrs. Kinsey returned from Europe last week. Having made an extensive survey of conditions as they exist in European music, Mr. Kinsey feels that such conditions are eminently against successful music study on the continent and greatly in favor of those in America, where the teaching is of the very best and the musical atmosphere and opportunities are such as existed in the palmy days of European music study—days now no more.

"PUPIL PIRACY."

The editorial entitled "Pupil Piracy" which appears in this number will be of especial interest to Chicago readers. Don't miss it.

THE WALTER KNUFFERS BACK.

The Knupfer Studios have re-opened with a large enrollment. The Knupfers, who spent the summer in Europe, told a representative of the MUSICAL COURIER that they had an exceptionally fine time and enjoyed their stay over there even more than last year. While in Europe they met many musicians and listened to several operatic performances; the most interesting being that of "The Meistersinger," which was beautifully played by the orchestra, but poorly performed by principals and chorus. Mr. Knupfer, who heads the Knupfer Studios, was told by several pupils that the MUSICAL COURIER did not recommend his institution. Those pupils, who are subscribers, should understand that the Knupfer Studios have always been recognized by this office, but recently we wrote an article recommending schools of music, and, though the Knupfer Studios have been incorporated as the Knupfer Studios, A School of Music, the appellation did not warrant writing about that worthy institution at the time, as otherwise many other studios in Chicago should have been mentioned. Therefore, what is said about the Knupfer Studios also applies to other studios in this city.

"SHANEWIS" TO OPEN ENGLISH OPERA SEASON.

The first opera to be given by the Opera in Our Language Foundation at the Playhouse in November will be Cadman's "Shanewis." It would not be at all impossible that Simon Buchhalter's "Lover's Knot" will be given in December. Anyhow, in all probability it will be produced this season. Nevin's "Daughter of the Forest" may also be presented.

SERGEI KLIBANSKY A VISITOR.

Among the distinguished out-of-town visitors at this office last week was Sergei Klubansky, who has just returned from Seattle, where he closed his third and very successful season. At this early date he has already been reengaged for next season. Mr. Klubansky is now in

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Memphis (Tenn.), where he received a very attractive offer to hold a master class at the Bohlmann School of Music, which opened on September 5. Mr. Klubansky's class started only on September 11. In October he will re-open his New York vocal studios.

HENIOT LEVY RETURNS.

Heniot Levy has returned from Europe and is already teaching a very big class at the American Conservatory. As a matter of fact, his time is all taken. On his return trip on the S.S. "Paris" he appeared on the same program with Governor Cox, who was one of the first to congratulate Mr. Levy on his playing. Another enthusiast was Ernest Maurras, Commanding Officer of the "Paris," who wrote him: "I cannot refrain from thanking you for the great pleasure I derived from your playing." Speaking about Mr. Levy, it is interesting to know that the firm of Breitkopf & Härtel, publishers, have accepted his "Piano Variations," two waltzes and ten concert etudes.

ACCURACY.

The daily papers, and musical papers that generally copy them, announced that Attilio Baggioro was introduced in London recently by Mme. Tetrassini. The name of the young man is not "Attilio Baggioro" but Attilio Baggioro, formerly of Chicago, where he studied voice, and for the last year or so of Naples, where he studied under Sebastiani. A representative of the MUSICAL COURIER had the pleasure of meeting the young man last summer when Mr. Baggioro was introduced to Mme. Tetrassini by Paolo Longone. The daily papers also recently had an item in which it was stated: "Lucien Fugere, dean of French baritones, sang, at the age of seventy-five, the title role in Massenet's 'Jongleur de Notre Dame.'" Some music papers at once lifted the item, made it appear as though it had been cabled by their European correspondent, never thinking that the part of Jean, which is the title role in "The Jongleur," is a tenor role, which has always been sung in America, with the exception of one performance, by Mary Garden—the exception being when Devries sang it at the Manhattan Opera during the Hammerstein regime. Mr. Fugere sang the role of Boniface.

ADOLPH BOLM OPENS DANCE SCHOOL HERE.

The Adolph Bolm School of the Dance opened its fall term, Monday, September 18. Mr. Bolm's distinguished faculty is not yet assembled, but will be here as soon as the spacious new quarters in the Blum Building, 624 South Michigan Avenue, are ready for what promises to be the finest school of its kind in America.

AMERICAN CONSERVATORY NOTES.

Leo Sowerby, whose selection as the first young American composer for the Prix de Rome attracted unusual attention, achieved flattering commendation from European daily and musical journals for new compositions recently performed at Rome, Italy, and at the Salzburg Musical Festival. Mr. Sowerby visited the principal musical centers last summer where he has made arrangements for his own public appearances and the performances of his works.

Amy Neill, the brilliant young violinist and talented composer, is making a tour of Europe, meeting with splendid success. She will play the Sowerby violin concerto with the assistance of the composer.

The children's department of the American Conservatory will open Saturday, September 23. Children from five to fourteen years are accepted. The course includes rhythm, melody, harmony, sight singing, technique, history of music and Dalcroze.

A course in stage deportment for singers has been arranged under the direction of Elaine De Sellem. This will include concert, lyceum, oratorio, recital, Chautauqua and opera.

Heniot Levy returned from Europe after a delightful visit. His London recital proved a gratifying success.

CHARLES W. CLARK'S DAUGHTER MARRIED.

Louise Clark, daughter of Charles W. Clark, the prominent baritone and vocal instructor, was married on September 14 to Harold Gardiner, Rev. Meyer of St. James Episcopal Church performing the ceremony.

GUNN SCHOOL HAPPENINGS.

The opening recital at the Lake Shore Drive Recital Hall, 1254 Lake Shore Drive, will be given, Tuesday evening, September 26, by Dorothy Bowen, soprano, and Carlton Cummings, tenor. The program will include songs and arias by Schubert, Schumann, Brahms, Grieg, Handel, Massenet, Chadwick, Hageman, Fourdrain, Curran and Rogers. Prudence Neff will play the accompaniments. This is the first recital of a series of Tuesday evenings under the auspices of the Glenn Dillard Gunn School of Music and Dramatic Art.

The Glenn Dillard Gunn School of Music and Dramatic Art announces the engagement of Henry Purmont Eames, pianist, as one of the principal members of the faculty. Mr. Eames, who is now engaged as director of the Omaha Pageant, will begin his duties at the school in October. A large enrollment already has been made in his classes. In addition to his piano classes Mr. Eames will lecture on history and musical aesthetics.

The Gunn School also announces that arrangements have been made with Rossiter G. Cole whereby he will give part time to the school and take charge of the classes in advanced theory, counterpoint, composition and orchestration.

ARTHUR BURTON RESUMES TEACHING.

Arthur Burton, vocal teacher and coach, has returned from his vacation and resumed teaching in his Fine Arts Building studio, where a large class awaited his return. Mr. Burton anticipates an unusually busy season.

COLUMBIA SCHOOL NEWS.

Besides its usual piano, voice, violin, harmony, counterpoint and composition, public school music and Dalcroze eurythmics departments, there are the following departments of interest to students at the Columbia School of Music: Normal training, chorus class, correlated arts, history of music, ensemble, opera production, orchestra, professional accompanying and orchestral conducting.

SCAFFI OPERA SCHOOL REMOVES TO NEW QUARTERS.

The Scaffi Opera School has removed from the ninth floor to suite 831, Kimball Bldg., where additional space and facilities have been secured.

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MUSIC ON THE PACIFIC SLOPE

SEATTLE ENJOYS EXHIBITIONS AT CORNISH SCHOOL OF MUSIC

Dramatic, Stage Decorations and Design, and Dance Departments Make Remarkably Fine Showing—Various Concerts Given

Seattle, Wash., August 17.—The summer session at Cornish School of Music was a great success in more ways than one. And not the least of these was the fact that everyone seemed to be imbued with a spirit of co-operation and mutual helpfulness which could not fail to work out to the ultimate good of all concerned.

DRAMATIC DEPARTMENT PRESENTS PLAYS.

Sam Hume, director of the Greek Theater at Berkeley, Cal., produced in six weeks eight one-act plays and two full length plays. Phyllis Blake, who was a graduate of the School of the Spoken Word last spring, achieved marked success in "The Importance of Being Earnest" and "Tea for Three." She has a remarkably fine speaking voice as well as histrionic ability. Mr. Hume was so pleased with her that he invited her to come to San Francisco and join his San Francisco Guild of the Stage, which is opening a theater there September 27.

Sydney Allison, who is better known as a baritone pupil of Mrs. Strong and Mr. Klibansky, also made quite a hit in the dramatic department. Mrs. Dent Mowrey scored as an actress in one short play and as the producer in another.

STAGE DECORATION AND DESIGN DEPARTMENT GIVE EXHIBITION.

Rudolph Schaeffer, who conducted classes in stage decoration and design, had a large class, and two exhibitions were held successfully in that department.

BEAUTIFUL DANCE RECITAL.

Adolph Bolm left last night, this past month having been the most strenuous of all. In addition to his large class he gave a remarkably beautiful dance recital. The program opened to the music of a Chopin nocturne, in which Franklin Crawford, Evangeline Edwards, Henrietta Schuett, Portia Grafton, Ruth Lindsey, Irene Isham, Ann Bennett Schwartz, Agatha Brown, Ruby Jacobsen, Margaret Tapping and Vera Keinast appeared, with Ida Levin as soloist. Numbers two and three on the program, which were danced by Ida Levin and Franklin Crawford and Caird Leslie, respectively, were really a part of number one, all being given to the music of Chopin. In the prelude and fugue by Bach, pupils of Clara Seymour not only interpreted the music but also the themes in a very complicated arrangement—all most satisfactorily; they were Betty Bull, Anne

Louis Soelberg, Frances Kohler and Frances Scholl. The piano students in the school asked permission to go to all three performances in order to hear the Bach numbers.

Of special interest was the work of Jean Marshall, seven years old, who danced to the music of Kreisler's "Viennese Waltz." She won a real success with an art that had nothing whatever to do with her years. The Beethoven rondino was danced by eight girls, in costumes fading from a deep red to orange. The work was so well done that one on-looker said, after seeing all three performances: "It was so exquisite that when I saw it finishing at the matinee and knew it was gone, I am sure I felt exactly as an artist would feel when he saw someone slash a canvas that he loved."

In a dance to the music of Debussy's "Nymph and Satyr," Mr. Bolm showed his wonderful pantomimic art, and Franklin Crawford did some very good work in registering fear and ecstasy.

As was to be expected, the major portion of interest lay in the second half of the program, when "The Gargoyles of Notre Dame" (the hallucinations of a wanderer) was presented. The ballet was by Mr. Bolm, the music by Dent Mowrey, the stage settings and costumes by Rudolph Schaeffer, and the masks by Alice Paul. The wanderer was Lucien Carne; the jester, Jorg Fasting; the bishop, Caird Leslie; the gargoyles, Ann Bennett Swartz, Margaret Tapping, Eileen Kinsey, Florence Clark, Georgia Joseph and Frances Kohler. Mr. Schaeffer designed a setting which was made of a background of black with a wing of the Cathedral done in narrow strips of wood so that it looked like a drawing. The gargoyles wore masks which were designed and made by Mrs. Paul, a Wellesley girl, who has also done some work for Stewart Walker. In the opening scene the gargoyles are seen under the eaves of the church.

The argument, according to the program annotations of Adele Ballard, is as follows: "It is the hour before dawn. . . . Calm and majestic in the silvery moonlight stands the Cathedral of Notre Dame. . . . Comes a lonely wanderer, hungry and cold, seeking shelter in the shadow of the church and forgetfulness in sleep. . . . Follows a delirium in which he hears a twittering, not of birds, but of the gray gargoyles. . . . High on their pinnacles, of which they are weary, they are planning mischief. . . . they long to dance in the quiet street below. . . . their elders warn them. . . . they will not heed, and presently come hopping down and are joined by a gay jester who leads them in a mad revel. . . . Then appears a grave bishop; shocked is he at the crowd of merry-makers. . . . still more shocked at the naughty little kick which is the greeting of the grotesque gargoyles. . . . Presently he, too, falls under the spell of the joyful dancers and the silver magic of the moon and joins them in their

frolic. . . . All too soon is heard the bell which foretells the breaking day. . . . the revelers flutter back to their places. . . . bishop and jester disappear. . . . the wanderer awakens from his troubled sleep. . . . The dawn is in the east."

Ruth Lindsey and Portia Grafton portrayed a little Neapolitan girl mending a net, and her young lover who came to ask her to dance. At first she refused, and then they dance a wild tarantelle to the music of Rossini. Mr. Bolm's portrayal of Prokofiev's "Dance Geometric" was fascinating. Mr. Schaeffer had designed the costume, which was black with silver shafts in the futurist movement, and the dance itself proved descriptive of the movement of machinery.

VARIOUS CONCERTS GIVEN.

On Wednesday there was an extra matinee, the proceeds of which were divided between the fund for the Cornish School Library, which Mr. Bolm has endowed, and the fund which will be given to Pavlova to be used for her home for starving children in Paris.

Annie Louise David has given two harp concerts, playing to capacity houses both times. At the last she was assisted by George Kirschner, cellist, and A. Bianco, flutist. Miss David has a large class and has been the recipient of much social attention during her sojourn.

A series of Monday night concerts has proved of real interest and there have been numerous events quasi-social. N.

LOS ANGELES GIVES MRS. THEODORE THOMAS ENTHUSIASTIC RECEPTION

Music Clubs of the City and Vicinity Entertain Noted Guest at Luncheon—Zoellner Quartet to Open Conservatory of Music—L. E. Behymer

Back from Eastern Trip

Los Angeles, Cal., September 6.—Western cordiality and warmth were never more pleasantly demonstrated than when the various music clubs of Los Angeles entertained Mrs. Theodore Thomas at luncheon September 5 at the Hotel Ambassador. The occasion was to celebrate the birthday of the gracious lady as well as to give her cordial greetings from the hundreds of musical people who appreciate the work done in the interests of music by her and by her illustrious husband. In the face of the fact that many people are still away on vacations, the presence of over 300

(Continued on page 49)

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ATLANTA MUSICAL NOTES

Atlanta, Ga., September 1.—It was with regret that Atlanta said good-bye to David Love last week. Mr. Love, despite his youth, is one of Atlanta's pioneer theater orchestra leaders and one of the finest musicians in the South. Born in Atlanta, David Love made his first professional bow twenty-two years ago, at the old Lyceum Theater here. At the time he was seven years of age. Before he was twenty he had become a headline artist on the Keith vaudeville circuit. He conducted the orchestra at the Criterion Theater in Atlanta. Later, at the opening of the beautiful new Metropolitan Theater here, he was given charge of this orchestra, meanwhile supervising that of the Criterion.

Mr. Love leaves Atlanta to take charge of a sixty-piece symphony orchestra of his own choosing, at the Palace Theater, in Memphis, Tenn. He announced before leaving that this orchestra would give concerts in the theater on Sundays, something that he has always wanted to do in Atlanta, but, owing to the city laws, was unable to do. Immediately after the signing of the Armistice, Mr. Love, who served overseas, was given leave of absence to conduct the Circle Nautique, an exclusive club in Cannes, France.

Although Atlanta must lose David Love, there is a bit of balm to music-lovers in the announcement of the return of a favorite and favored musician, Charles Gesser, who was first violin of the Howard Theater Orchestra, when this theater first opened and who remained a member of the orchestra until six months ago, when he accepted an offer from the Capitol Theater in New York. And now that the Rialto Theater, Atlanta, has opened the fall season with a new orchestra, this orchestra will be conducted by Mr. Gesser.

Enrico Leide, conductor of the Howard Theater Orchestra and one of the leading figures in music circles of Atlanta, has been made conductor of the Shrine Band, of the Atlanta Oasis, Desert of Georgia. Mr. Leide has taken up his duties, and the plans of the band for the coming winter are very ambitious. The appointment was made by W. J. Stoddard, prominent business man and president of the band.

Among the interesting events slated for the auditorium of the Woman's Club this season are the following: A concert on September 14, under the direction of Enrico Leide of the Howard Theater; Ernest Schelling, pianist, presented under the auspices of the Music Study Club; the second appearance of the Flonzaley Quartet, which established itself as a favorite on its first appearance here; also a concert offered by the four artists who won the artists' prize at the biennial convention, June, 1921, namely: Davorah Nadworney, contralto; George Smith, baritone; Herman Rose, violinist; and Enrique Ros, pianist.

An interesting announcement has been made by Evelyn Jackson, one of the best-known music teachers of the city and director of the Junior Music Study Club, that among the artists who will offer special programs for the junior clubs are Marie Tiffany, Ruth St. Dennis, Ted Shawn and the Denishawn dancers, the Norfolk trio, Whitney Huber with his fifty-piece orchestra and others. The officers of the Junior Club are: President, Lloyd Hatcher; first vice-president, Marion Vaughan; second vice-president, Guy Woolford; third vice-president, Mary Broughton; secretary, Pauline Landon; treasurer, Ruthmary McCaughey; librarians, Carolyn Essig and Luella Everett. The committee in charge of junior work in the city are: Evelyn Jackson, chairman; Madeline Keipp, Jane Mattingly, Florence Watson, Kate Blatterman, Mrs. George Howsman and Mrs. A. D. McCaughey.

Lois Entreen, contralto, whose voice has been heard in far distant parts of the country by means of the Atlanta Journal and Atlanta Constitution radio stations, has returned to Atlanta from a summer spent at her country home in South Georgia. Miss Entreen is studying for the concert stage, and her generosity in singing for worthy causes, as well as her beauty and genuine charm, have made her a general favorite.

Recently, at Edison Hall, Mrs. Duane Thomas Yould, assisted by several of her most talented pupils, gave an informal recital in appreciation of Dr. S. S. Curry, late president of the Boston School of Expression. The pupils taking part were Ellen Ross Lightfoot, Donna Silenus, Helen Smith, Aubrey Humback, Mrs. B. E. Montague, Frederick C. Sutton, Jr., Evelyn Brown, Vivian Thornton, Charles Mackay and Mrs. McCord Roberts.

Three youthful stars who are receiving much applause and commendation in town are Catherine Craighead, pianist; Frances Craighead, violinist, and Agnes Nance, pianist. They are pupils of Emma Catlett and have made quite a success at recitals.

Two other popular young musicians have made their formal bow to musical Atlanta in the persons of Margaret McDuffie, age thirteen, a soprano, and Nellie Claire McDuffie, age sixteen, a pianist.

Atlanta has a new orchestra, which has been heard to excellent advantage on several occasions. The new orchestra is called The Georgians and is composed of Colie Warren, violinist; J. L. Nixon, banjoist; Ernest Ray, drums, traps and bells; Elmer Gibson, saxophone, and Louise Hussung, pianist.

Fredonia Frazer, vocalist, of Macon, has come to Atlanta to study.

Erin Farley, a popular teacher here, entertained his nieces, Evelyn and Louise Farley, of Birmingham, at a

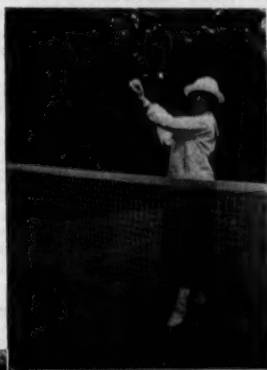
studio musical. Among those who took part in the program were Madeline Hauff, Mrs. C. D. Elder, Bess Merrell Smith, Mrs. Baker, Mrs. Tinkham and Edwin Caldwell.

Caroline Moore returned recently from Chautauqua, N. Y., where she has been studying music with Ernest Hutcheson. Miss Moore has been for several years a pupil of Alfred Barilli, and will continue with him this winter, returning to New York in the spring for Mr. Hutcheson's instruction.

Ruby Lee Threlkeld, daughter of Mr. and Mrs. E. L. Threlkeld and a pupil of Alma Garrett Ware, was awarded a gold medal for her progress in piano work. A class of thirty pupils competed.

Hanna Brooks-Oetteking in Rosendale Recital

On August 24 Hanna Brooks-Oetteking, soprano, assisted by Ewald Baganz, pianist; Helen Strickland, reader, and a



WITH HANNA BROOKS-OETTING AT ROSENDALE, N. Y.

In one snap the singer rides in what she calls her "special country limousine" and in the other she is indulging in her favorite game, tennis, having excellent courts adjoining her home.

violinist, gave a concert at the Rosendale, N. Y., Baptist Church. Mme. Oetteking scored an emphatic success, one of the local papers saying in part: "Mme. Oetteking, noted

concert soloist and teacher of vocal music, made a very favorable impression before a good sized audience when she appeared in a concert for the benefit of the Baptist Church. The program was a varied one and each of the soloists was applauded to the echo. The night was marked by teeming rains, yet the audience was large and was surely appreciative. The drawing power of Mme. Oetteking was again attested."

Mme. Oetteking offered an all-American program, Mana Zucca's "Dan Cupid" arousing much favor. She planned to give another recital in Rosendale and one at Kingston before returning to New York about the middle of September.

Schofield Finishes Course at High Point

Edgar Schofield has just finished a three weeks' course of teaching at High Point, N. C., where he has had a class for the past two summers. "The lessons were a relaxation for me and of intense interest," he said. "From 9 to 5 I taught daily, some of the pupils coming to High Point from Winston-Salem, while others came from Durham and Reidsville. And to think it all originated through someone attending a concert in Greensboro, where I sang while on tour with Geraldine Farrar." Schofield is enthusiastic about the country. "North Carolina is a great State—the climate, the scenery, the people! And the interest in music is very keen. I only wish the three weeks could have been stretched into a longer time, but I need a little vacation for myself before the serious work of the season begins."

Anita Rio Opens Studio October 2

Mme. Rio and her husband, Eugene Higgins, artist, have purchased one of the oldest and most attractive houses in Lyme, Conn. The house is two hundred years old and situated at the foot of a rocky ledge. Mme. Rio will resume teaching on October 2 at her New York studio, where a large class awaits her.

Graham and Reardon Heard at Asbury Park

Among the soloists heard during the summer at the First Methodist Church, Asbury Park, were Mildred Graham, soprano, and George H. Reardon, baritone, both of whom gave great pleasure with their artistic singing.

De Luca to Arrive October 20

R. E. Johnston is in receipt of a card from Giuseppe De Luca, who is now on board the S.S. Paris, stating that he will arrive in New York on October 20.

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Musical Comedy and Motion Pictures

The past week was very quiet as far as new productions were concerned. Perhaps it was the calm before the storm. On Monday night, September 11, a hodge-podge, entitled "A Fantastic Fricassee," was presented at the Greenwich Village Theater. The comments regarding this production were not conducive to encourage the long trip down town, for apparently there was nothing to justify its existence.

"Why Men Leave Home" opened on the next night at the Morosco Theater. There is considerable in this newest play of Avery Hopwood to insure it a long run. Many critics consider it the best production he has yet offered, and almost without an exception it is believed the play will have a long stay. Wagenhals and Kemper are the producers. For 106 weeks New York has gone to this theater to see the famous "The Bat." No doubt the habit will continue. "Dreams For Sale" is the first play of the season to be presented by William A. Brady. This newest play of Owen Davis was to have opened on Monday, but was postponed until Wednesday evening. As a play there was much fault finding and its success is doubtful. However, Helen Gahagan made a very favorable impression.

"THE GREENWICH VILLAGE FOLLIES."

The new "Greenwich Village Follies" opened at the Shubert Theater on last Tuesday night. John Murray Anderson has given us the most beautiful revue of his American career, so far as color and effect are concerned. We will go further and say that it is decidedly more attractive than either the "Follies" or "Scandals." We are grateful to Mr. Anderson for the type of revue which he presents. He does not bewilder and overawe by a ravishing extravaganza of girls and clothes. From the very opening scene until the finale there is variety of color and good taste.

Marjorie Peterson, who attracted so much favorable comment while she was at the Riesenfeld theaters, was one of the feature dancers of this production and Eugenia Repelsky is a dainty little dancer who knows how to use her toes. Another one who deserves special mention is Ula Sharon. Carl Randall was the featured dancer and, as everyone knows, he is very fine and has considerable originality, but he should never attempt to sing. Alexander Yakovlev was particularly effective in a solo and some combination numbers.

Lucille Chalfant is given numerous opportunities to display her coloratura voice. The most impressive, perhaps, was the scene in which she impersonated Jenny Lind. She made a beautiful picture and her high notes quite won the audience. Another scene in which she was featured was "Beethoven's Sonata," a tableaux posed after the well known picture, "The Singers." The number was artistic and unusual for the average entertainment of this kind. This scene drew great applause. Miss Chalfant was assisted by a quartet, pianists and violinists. Julia Silvers, another excellent singer of the cast, created a most favorable impression with her fine quality of voice. The popular music in the production will be given a detailed review in an early issue.

This brings us to the climax in the presentation, Mlle. Yvonne George, the French singer, who was brought to this country specially for this production. This artist was, perhaps, one of the biggest surprises in our local theaters. She is so totally unlike anything usually found in a Broadway revue that one sensed surprise and astonishment in the audience. She only sang two numbers, one of which was "Mon Homme"—such diction and artistry! She reminds one a bit of Yvette Guilbert. It remains to be seen whether Broadway will appreciate her.

A pair of acrobats, Fortunello and Cirillino, are the most fascinating performers this writer has ever seen. Their art is perfect from the audience viewpoint. The house went mad about them.

The comedy was in the hands of Bert Savoy and Jack Hazzard. An artist like Mr. Hazzard should certainly fare better than he does. He has only one opportunity to be himself, and that is a burlesque of the old fashioned illustrated song of the movies. Bert Savoy may be clever, but he was a little loud and out of place, it seems, in a revue of this kind. However, he wore one gown that particularly caused envy among all of the women present.

There are two scenes which it is to be hoped will be removed shortly from this excellent production, and they are the two playlets by George V. Hobart. They were absolutely poor, and Mr. Hobart's idea of burlesquing Eugene O'Neill was ten times funnier than what took place on the stage. Here again, Jack Hazzard was absolutely lost, so also was a clever miss from vaudeville, Frankie Heath. These two could easily be given something else in the place of these stupid scenes that would make the "Greenwich Village Follies" well nigh perfect as far as entertainment goes.

As the usual thing, this type of production often wearies, and it must be confessed that this ranks with those offerings which are not to be forgotten soon.

THE RIALTO.

George Melford's "Burning Sands" moved to the Rialto last week after a successful run at the Rivoli. The entire program was in keeping with the setting, the program opening with the ballet music from Goldmark's "The Queen of Sheba." The Rialto Orchestra, with Hugo Riesenfeld and Joseph Littau conducting, gave it an excellent reading. Riesenfeld's "Classical Jazz," which followed, was based upon the popular "Sheik" theme, developed first by one choir and then another. The audience responded enthusiastically to the efforts of the conductor and his men, who were obliged to rise and bow their acknowledgements.

As a prologue to the picture itself there was an "Oriental" arranged by Josiah Zuro, and sung by Mary Fabian, soprano, and Giovanni Diaz, tenor. Special settings and a dance by Margaret Daily added to the effectiveness of this number. Frank Stewart Adams, at the Wurlitzer, amused the audience vastly with his clever delineation of life in the metropolis. A Christie comedy, "Mile-A-Minute Mary," and the Rialto Magazine completed the bill.

THE STRAND.

Owing to the success of Harold Lloyd's "Grandma's Boy" there was no change of picture here. The entire program remained the same. This week Norma Talmadge is

seen in the "Eternal Flame." The musical program also is of interest. Louis Rosza, who has been heard many times lately, is the principal soloist, singing the "Toreador Song" from "Carmen." The prologue is very elaborate. Judson House, tenor, and Estelle Carey, soprano, are the singers. A detailed review will be given next week.

THE RIVOLI.

Wallace Reid, in "The Ghost Breaker," as a headliner at the Rivoli last week, proved popular enough to attract capacity audiences. The picture is one of the best things the redoubtable "Wally" has done.

The program opened with the overture to Suppe's "Pique Dame," played by the Rivoli Orchestra. Frederick Stahlberg and Emanuel Baer conducting. Unfortunately, the writer's attention was so much distracted by the continual hubbub of conversation on all sides, that the pleasure derived was considerably lessened. The audience liked the number and applauded accordingly.

A charming number was "Dreams," by Anton Strelezki, sung by Ocy Shoff, mezzo soprano, and Fred Jagel, tenor. Their voices blended with remarkably fine effect. Gabriel Marie's "La Cinquantaine," as danced by Paul Osgard, Nelli Parker-Spaulding and Anna Delane, was quite in keeping with the mystical atmosphere which prevailed. The Rivoli Pictorial and an exceptionally amusing comedy, "One Terrible Day," completed the program.

THE CAPITOL.

It is dangerous business to indulge in comparisons, for one is apt to be labeled poor of expression, but the time has come when, discussing the Capitol Orchestra, one is forced to say that not even some of our symphony orchestras are able to play certain selections with more musical appreciation.

The overture last week was the fourth symphony of Tchaikowsky (andantino, scherzo and finale). For beauty, tone, nuances and effect the writer has never heard this composition directed or played more brilliantly, and this means that not even the Boston Symphony has ever produced a more profound impression. Mr. Rapce was the principal conductor for the week. From where the writer sat there was a perfect chorus of "bravos."

The overture was followed by an "Indian Fantasy." It was colorful and picturesque. To this the orchestra played Victor Herbert's "Natoma." The number passed into an original dance by Doris Niles. At first it seemed as if she were dancing the dagger dance from "Natoma," but the music changed to an "Indian Dance" by Strickland. Miss Niles was unusually effective and received much applause.

Much space is given to the music of this theater. In all sincerity, a unit arranged by Mr. Rothafel, entitled "Impressions of Vienna," deserves the same consideration as the overture. There was a full stage scene. On one side was an arbor with a raised platform where Frederic Fradkin, assisted by two violinists and a pianist, played for a group of diners, supposedly enjoying their dinner in the open garden. Mr. Fradkin and his associates played the "Blue Danube Waltz" and the Capitol Quartet sang with them. The applause forced Mr. Fradkin to play another number, which was "Chanson Boheme." Again the house was aroused to tremendous enthusiasm and Mr. Fradkin played "Schon Rosmarin," while Gambarelli interpreted the Kreisler music. From this number the salon orchestra took up the "Sixth Hungarian Dance" of Brahms and ended with eight dancers taking part. Mr. Fradkin has never played more beautifully than he did on Friday night of last week, and as far as musicianship and artistry are concerned the program will long remain as one of the biggest artistic achievements of this house.

The guest soloist was Nicoli Zerola, tenor. His selection was "Di Quella Pira," from "Il Trovatore." There was such a wealth of music on the program that Mr. Zerola's number did not attract as it would have otherwise. He is too well known a singer to go into details regarding his voice. It is a splendid organ and, as a usual thing, he enjoys fine success.

The feature picture was "The Hound of the Baskervilles," the famous Sherlock Holmes story.

NOTES.

John F. Gilchrist, commissioner of licenses, recently held the first meeting of the play jury which has been organized in New York City. In the future, anyone may submit a complaint to the commissioner regarding current productions. Out of the several hundred names which have been proposed to Commissioner Gilchrist he will appoint twelve to visit the play questioned and sit in judgment. It is intended to eliminate certain types of plays which have thrived on notoriety. At this recent meeting, Augustus Thomas, executive chairman of the Producing Managers' Association, and representatives from practically every organization connected with the theater met with Commissioner Gilchrist, who has been made president of that organization. They seem quite serious, and it is to be hoped that the type of play that has made this organization necessary will be permanently withdrawn from the New York theaters.

"When Knighthood Was In Flower," the new film which came to the Criterion Theater last week, with Marion Davies as the star, was quite a surprise to many. This actress' pictures are generally so poor that one rather shivers when she is announced, despite the glowing praise that oftentimes appears. It was perfectly natural to assume that here was another fine story spoiled by its adaptation for the screen and poor acting. The more conservative of the motion picture critics have admitted that the picture is really quite good. There may perhaps appear a review in these columns.

Weber and Fields, the celebrated comedians, appeared at the Central Theater beginning Monday in a Shubert vaudeville unit entitled "Reunited." After eighteen years these famous partners are again amusing New York audiences with their broad comedy.

"Sue, Dear," the charming little musical play that opened eight weeks ago at the Times Square Theater, moved to the Bijou this week, where it is expected to continue for many months.

New York hotels have been crowded for the past week owing to the multitude of visitors. It is remarkable how these guests of ours feel that they must go at least once to

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"Everybody's Going to the Rivoli Now"

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Penrhyn Stanlaw's Production

"PINK GODS"

with BEBE DANIELS, JAMES KIRWOOD

Anna Q. Nilsson and Raymond Hatton

from Cynthia Stockley's novel

RIESENFELD'S CLASSICAL JAZZ

FAMOUS RIALTO ORCHESTRA

Hugo Riesenfeld and Joseph Littau conducting

the Hippodrome. "Better Times" not only has a cheerful name but also the production itself, as a whole, is more satisfactory than the former ones—even though we were partial to the Ice Carnival last year.

One of the most notable attractions for this week is the opening at the Fulton Theater of Victor Herbert's newest operetta, "Orange Blossoms." It has been taken from the play "The Marriage of Kitty." Edith Day is the star.

The Selwyns announce "The Exciters" for the Times Square Theater, September 22. This opening was delayed on account of a serious fire in the studio where the scenery was being made. MAY JOHNSON.

CURRENT NEW YORK MUSICAL ATTRACTIONS

"BETTER TIMES," Hippodrome.

"BLOSSOM TIME," Ambassador Theater.

"CHAUVES-SOURIS," Century Roof.

"DAFFY DILL," Apollo.

"GREENWICH VILLAGE FOLLIES," Shubert Theater.

"MUSIC BOX REVIEW," Music Box.

"MOLLY, DARLING," Liberty Theater.

"ORANGE BLOSSOMS," Fulton Theater.

GEORGE WHITE'S "SCANDALS," Globe Theater.

"SPICES OF 1922," Winter Garden.

"SUE, DEAR," Bijou Theater.

"THE GINGHAM GIRL," Earl Carroll Theater.

"THE PASSING SHOW OF 1922," Winter Garden.



Celebrity Photo

CAROLINE THOMAS.

violinist, who left last week to join John Philip Sousa and his band as soloist on the coast-to-coast tour. Miss Thomas had a very successful season last year, filling many important engagements. Miss Thomas has been booked for some concert appearances at the termination of the Sousa tour.

MUSIC AND PUBLIC EDUCATION

By GEORGE H. GARTLAN

Director of Music in the Public Schools of New York City

VIOLIN TEACHING IN THE PUBLIC SCHOOLS

The Difficulties of Class Teaching vs. Private Teaching and the Object of This Instruction

In the August 24 issue of the *MUSICAL COURIER* the following letter from M. Wilmer Oakes, a violin teacher in Sacramento, Cal., was published.

"Can the violin be successfully taught in the public schools? I would like some persons of experience to answer this question in the columns of the *MUSICAL COURIER*, for it is a topic that I confess troubles me as a violin teacher doing private work. Are pupils in the schools being taught to hold and draw their bows properly? Are they kept on slow bowings until their tones are pure and even before the notes are attempted? Are they taught the keys, scales and scale building? Do they have to write their scales, placing the sharps and flats where they need them in order to fulfil the rule governing the diatonic scale? Do they have to count and count and count? Do they have tapping or clapping exercises so as to get the time into their systems? Are they taught to play slowly and to use all of the bow (absolutely) when necessary?"

"We have music in the public schools in this neck of the woods, and I have had many a pupil from that source, and I can truthfully say that I have never yet had one who ever had heard of any of the things mentioned in the above questions. Are we behind in our methods out here, or are you New Yorkers and Bostonians afflicted with this same trouble? Why not get at the bottom of this thing? If the public schools are not giving the right stuff why don't we music teachers all over the country start a campaign to rid the schools of that which is inferior? I know that I am treading on someone's toes, but I don't give a 'tinker's whoop' if I am. The time has come to call a spade by the right name. This thing has gotten on my nerves. Why, I had a boy the other day who has had this school 'training' for three years, and he could not tell me one letter of the alphabet on the strings. He never had heard of half tones. He had a good ear and knew what the major scale should sound like, but didn't know how it was built. He used almost six inches of his bow, and played as fast as the dickens all the time. He wasn't playing by note at all. He was playing by finger position and trusting to his ear for the rest. This boy is a splendid example of the work accomplished in the schools here.

"What I want to know is: Are you people all over the country getting the same results from your violin work in the public schools as we are? If you are getting better work, 'How come?'"

The complaint which Mr. Oakes makes is no doubt partially justified. Any great movement such as the introduction of after school violin classes in the public schools is bound to be attended by a certain amount of failure as well as success. But the fact that Mr. Oakes may have been unfortunate in getting this particular pupil who did not know what he should have known is no reason why the entire movement should be indicted on such an isolated case.

The object of the violin classes in the public schools of the United States and in England is not to make violin virtuosi. It is not even expected a complete course in instruction can be given, although in many cases excellent results have been obtained. These classes were organized, so far as New York City was concerned, merely to determine whether children had a natural aptitude toward violin

playing. If they showed any talent whatever they were immediately encouraged to study with a private teacher.

THE ATTITUDE OF THE PRIVATE TEACHER.

When these classes were inaugurated considerable opposition was voiced by the private teachers, to the effect that the schools were attempting something which they could not do, and were placing the private teacher at a disadvantage by taking the pupils from them and making the inexpensive class lesson attractive. This was neither the case nor the intention. As stated above, the moment a child showed any talent his parents usually decided to send him to a private teacher, frequently the same teacher who was giving class instruction. It has been our experience that these class lessons have been a source of inspiration and enthusiasm, not only to the pupils, but also to the teachers as well. The complaint which Mr. Oakes makes is the same complaint which a certain type of teacher makes when he receives a pupil from some other teacher, that is—"knows nothing." Constructive criticism is a good thing and any progressive teacher should be glad to receive it, as well as give it. It must be remembered that the type of mass instruction used cannot be compared with individual instruction.

A FEW FAULTS OF THE SYSTEM.

In most cases the maximum fee which a teacher may charge is twenty-five cents. More than ten pupils in a class is unwieldy. Therefore, the compensation for an hour's instruction is very small. In New York City the child makes his financial arrangements directly with the teacher, and some teachers unfortunately are more concerned in collecting the money than they are in teaching the pupils. Again, the best teachers were not attracted to this work, and the greatest caution had to be exercised to prevent inferior teachers from undertaking the task. We believe that, while the present New York system is by no means ideal, a great amount of good is being accomplished with a certain type of pupil, who, without this means of instruction, would never have an opportunity to study the violin. This fact alone makes the scheme worth while, regardless of the inaccuracies and fallacies which may exist. It hardly seems possible that a child could be in a class for three years and know so little as the child referred to in Mr. Oakes' letter.

HOW THE SYSTEM CAN BE IMPROVED.

The first step toward improvement could be accomplished by Boards of Education paying violin teachers. In this way a strong hold could be maintained over the corps, and definite methods of instruction required. As it stands today, each private teacher who undertakes class work thinks that his system is the best, and each one has a different method of instruction. In fairness, however, it must be stated that there are many methods of instruction which are equally good and which can produce fine results. In New York City last year two teachers with opposite methods of instruction gave class demonstrations at the end of the season. These demonstrations were remarkable in many particulars—intonation, bowing, group precision and musical feeling.

Instruction of this character is more or less missionary work on the part of teachers, and we suggest to those teachers of the violin who are interested in their work to help the schools by becoming teachers of the after school violin classes. This would be much more professional than any attempt to create a stampede by criticism from the out-

side without due investigation of all the difficulties which surround the accomplishment of so great and helpful a musical movement.

MUSIC ON THE PACIFIC SLOPE

(Continued from page 46)

club members and their guests was most gratifying and greatly appreciated by the guest of honor.

Mrs. Cecil Frankel presided at the speaker's table and presented Mrs. Thomas in her usual happy manner. Rupert Hughes was the toastmaster and his wit brought much applause, as did also his songs which were beautifully sung by Lawrence Tibbett, baritone, in one of the most charming numbers on the program which followed the luncheon.

Charles Wakefield Cadman was also a club guest and one of his compositions was sung by the Jamieson Quartet. Estelle Heart Dreyfus sang Frederic Stephenson's "Invocation" just as the company was seated, and the effect was very lovely.

Lillian Birmingham, of San Francisco, came to bring greetings from the North and from the California Federation of Clubs, of which she is president. Mrs. Josiah Evans Cowles, honorary president of the General Federation of Women's Clubs, was much applauded for her speech, and Mrs. Thomas, rising to respond to all the graceful greetings, was almost overwhelmed by the fervor of the acclaim. In a most interesting manner the charming lady gave a brief resumé of the growth of music following the earnest endeavors of her talented husband and herself, and the deepest interest was shown in the recital of the beginning of a work which has had such a widespread influence.

Program numbers were happily interspersed between speeches, and two numbers were given by a double quartet chosen from the Lyric and Ellis Clubs, J. B. Poulin directing.

At the top of the special table which was arranged in the form of an immense T were seated Mrs. Thomas, Mrs. Cowles, Mr. Hughes, Mrs. Birmingham, Mrs. J. J. Carter (prime mover in the Hollywood Bowl concerts), Mr. and Mrs. F. W. Blanchard, Lawrence Tibbett, Mrs. Norton Jamieson, Mr. Cadman, Marian Ralston (Pasadena composer), Clarence Gustlin of Santa Ana, Mrs. Cecil Frankel, L. E. Behymer (impresario) and Mary Peyson. Club presidents and other notables were seated at the long table, which extended half way down the room, and at smaller tables sat representatives of every music club in the city.

NOTES.

One of the very interesting bits of news is the opening of the Zoellner Conservatory of Music on September 11, an extended account of which has already appeared in these columns.

Axel Simonsen, noted cellist, is having such a busy summer with his many pupils and his engagements at the Hollywood Bowl, that so far he has had no vacation and he is longing for a respite, which he hopes will come before the rehearsals with the Philharmonic Orchestra begin.

Raymond Harmon, tenor, is singing the "Land of the Sky Blue Water" at the Superba Theater this week.

Mme. Ragna Linne, vocal instructor from Chicago, who has opened a studio here, was one of the honored guests at the Thomas luncheon.

L. E. Behymer has returned from his eastern trip and is being enthusiastically welcomed. He will preside at the Gamut Club banquet tonight.

J. W.

Saminsky Here in October

Lazar Saminsky, the young Russian composer, has been spending the summer in the Haute Savoie district of France. He will return to take up his professional work in this country at the end of October, but before doing so will lecture at the Ecole Normale de Musique in Paris on "America's Musical Life and Her Composers," and repeat the lecture in Amsterdam, where he is going to hear the first performance of his new symphonic work by Willem Mengelberg and the Concertgebouw.

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ACCOMPANIST WANTED—A vocal teacher with a well established studio in New York desires the services of an ac-

companied two or three hours a day on a basis of exchange of services. He will be given an opportunity to do the concert work that might be done in the studio and also the coaching of pupils. This is an exceptional opportunity for the right person. Applications will be kept confidential. Address "W. N. W." care of Musical Courier, 437 Fifth Avenue, New York.

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LEOPOLD GODOWSKY WRITES FROM SOUTH AMERICA

Famous Pianist, Now on His First Visit and Concert Tour of South America with Mrs. Godowsky and Their Son Leo, Writes to His Friends Regarding This Vast Country

"Our trip, until we reached Rio, was uneventful; the voyage seemed long and monotonous, practically twenty days of ocean travel. However, we were compensated for this long journey by the fantastic beauty of Rio and its wonderful harbor, which scenically is the equal of any beautiful spot on earth, and, with very few exceptions, the superior of anything I have seen on any continent, much as I have traveled. The harbor of Rio undoubtedly is one of the wonders of the world, and regardless of all that has been written in its favor, the actual personal view of it is a revelation, and leaves an indelible impression in one's life. We were there only twenty-four hours while on our way to Buenos Aires, but we are looking forward to our stay in Rio on our return trip, which will then be our headquarters for several weeks, as I have been engaged to play eight times, and as the exposition opens in August it will be particularly interesting.

"After we left Rio we encountered a terrific hundred mile gale which might easily have resulted in a feast for the sharks and other sea monsters. In fact, we did lose one sailor, who was washed overboard by a huge wave, while four others were seriously injured.

WINTER IN THE ARGENTINE.

"It is winter in the Argentine now, and when we arrived we were suffering acutely from the damp chill and cold that one feels here more than at the North Pole, owing to the utter unpreparedness of the natives and their unwillingness to admit that winter weather is a possibility in South America. There is no snow here. Rio is as balmy in the winter as Southern California or the Riviera. The Brazilians are considered more musical than any other South Americans, while they are also supposed to have a higher state of culture in the upper classes. Uruguay also has the reputation of possessing a superior form of culture. We spent several hours in Montevideo, the capital of Uruguay, which is one night's ride by steamer from Buenos Aires. We found the city most charming and interesting.

EUROPEAN INFLUENCE.

"South America is influenced almost entirely by Europe, by Latin Europe, and more particularly by France. Paris is the mecca of all South Americans, although they have a filial devotion to Spain. North America is foreign in civilization and sentiment to all natives. North Americans lose great commercial and other advantages by neglecting this huge continent full of possibilities and latent growth.

"This part of the world is almost entirely cut off from North America, and while boats leave frequently for Europe and steamers come often from all European ports, the arrival and departure of boats from and to North America occur at an average of three weeks. It is almost incredible,

and it takes over one month for a letter from here to reach the United States, unless one happens to post it on the day of sailing.

"So far I have played five recitals in Buenos Aires, and two in a town of 50,000 inhabitants, Bahia Blanca, about fifteen hours by rail from here. On July 22 and 23 I play at Cordoba, a very ancient and beautiful city, a distance of fourteen hours by rail, and on July 24 and 25 I play in Rosario, which, next to Buenos Aires, is the most important city in Argentina. It is five hours by rail from here and has a population close to five hundred thousand. Then we will return to Buenos Aires for some additional concerts in the Odeon, and after playing two concerts at Montevideo (Uruguay) we shall possibly leave for Santiago and Valparaiso (both cities in Chile).

"After my eight recitals in Rio Janeiro in August, I shall appear in Palo and other Brazilian cities.

"Buenos Aires is a magnificently built city of 1,700,000 inhabitants, very much in architecture like Paris and Rome—full of animation and excitement. It has many narrow streets and a number of imposing squares and some boulevards resembling the best boulevards of Paris. There are many elaborate and pretentious monuments and most ambitious public buildings. Undoubtedly it is architecturally a great surprise to strangers. Otherwise—North America is by far and way ahead of South America. I do not think that we shall reach the United States before the middle or end of October.

(Signed)

LEOPOLD GODOWSKY,
Buenos Aires, Argentine,
South America.
July 19, 1922.



LEOPOLD GODOWSKY

(1) and his wife on S. S. Southern Cross (in the background is the famous Sugar Loaf Mountain near Rio Janeiro); (2) entering the harbor at Rio; (3) at an old Spanish home in Bahia Blanca.



CINCINNATI SCHOOLS AND STUDIOS RESUME WORK

Season's Plans Promise to Arouse Greater Interest in City's Musical Welfare

Cincinnati, Ohio, September 10.—The opening of the musical schools marks the beginning of the season.

The regular sessions of the Cincinnati Conservatory of Music were inaugurated on September 5. During the vacation season the studios and dormitories were renovated, so that now they are new and still more inviting in appearance. On account of the large increase each year it has been found necessary to add several new buildings in the neighborhood to care for these students.

For the forty-fifth year the College of Music was opened on September 5, with a number of the old students and many others, giving promise of a very flattering season for this institution. As a helpful adjunct the dormitory has been enlarged and also renovated, so that out of town students can be accommodated. With the addition of another organ the College now has three of these instruments, so that considerable attention can be given the study of the organ. The faculty members have all returned from their vacations. The Odeon has been renovated, and with the new dramatic department, under the direction of John R. Froome, this will be an added factor of moment.

There will be a very notable concert season by the Cincinnati Symphony Orchestra, the opening pair of symphony concerts to be given on October 27 and 28 in Emery Auditorium. There will be fourteen pairs of symphony concerts given in Emery Auditorium, and ten popular concerts in Music Hall, as well as special concerts and out of town events. The ability and experience of the new director, Fritz Reiner, is an assurance that the concerts will be of the highest class. A number of fine soloists will be heard. Everything points to a notable success for the opera

season of the United States Grand Opera Company. The first opera sung here by that company will be on December 2, being "Les Huguenots." This will be followed on the next night by "The Valkyrie." Frank Peters, who is general chairman of the membership campaign in Cincinnati, accompanied by his wife, has returned home after an extensive eastern trip and reports that everywhere there was noted a great deal of enthusiasm.

Emma Beiser Scully, Cincinnati pianist and composer of the new "Cincinnati" song, is spending a short vacation at Atlantic City. She is accompanied by her mother and her daughter, Emma Elizabeth.

New members are being added to the Hyde Park Music Club, prior to making its regular announcement for the year.

The Meltone Musical Club has issued its calendar for the coming season. The first meeting will be held at the home of Mrs. Adam Pope, September 20. The indications point to a very active year.

Albino Gorno, dean of the College of Music faculty, has returned home after an eastern vacation.

Pupils of Dorothy Dasch Reese gave a musicale, September 1, in honor of George Dasch, of the Chicago Symphony Orchestra and director of the Little Symphony Orchestra of Chicago. Mr. Dasch and his daughters were recent visitors to this city.

Alice Hardeman Delaney has returned to Cincinnati from her country home near Demossville, Ky., and will reopen her classes in the near future.

Mrs. Joseph O'Meara, of the Department of Expression of the College of Music, has returned from Chicago, where she spent the summer at the Curry School.

Jean Verd, master teacher of piano at the Cincinnati Conservatory of Music, will soon return to Cincinnati from his visit to Paris. He placed his former pupils, Leo Polski, and Edward Buck, cellist, in positions for further study.

The seventeenth season of the Goldenburg School opened with a reception on September 9, the regular classes beginning September 11. Mrs. William Smith Goldenburg heads the faculty as directress and has charge of the Department of Expression. The other teachers are: Tillie Hahn (dancing), Laura Lang (vocal), Florence Norris and Rena Fish (piano), Ada Russell Martin (violin), and Annabelle Bundy Thomas (cornet).

F. B. Stimson, a graduate of the Cincinnati Conservatory of Music, 1921, has taken charge of the voice and organ departments at the Meridian School of Music, at Meridian, Miss.

Grace G. Gardner, who has been spending the summer at her country home in Hillsboro, Ohio, will resume her classes at her studio in the Burnet House, September 18.

Dr. Lisniewski, whose wife is Margaret Melville Lisniewska, accompanied by their two children who have been studying in England, has come to Cincinnati, where the family will make their future home.

The Cincinnati Choral Union, under the direction of

David Davis, held its first rehearsal of the present season on September 5, at the Academy Cummins School. The organization has thirty-five members, and more will be added.

Henry C. Lerch has opened a studio for voice culture here.

Lillie Firn has resumed teaching her classes at her suburban studio.

Paul Bachelor, American dancer, has been added to the teaching faculty of the Schuster-Martin School as ballet teacher.

Elizabeth F. Leib, who has been enjoying a vacation in the East, has returned home and will open her studio this month.

A benefit for the relief of the Russian war sufferers was given at the Zoo, September 8, this being the twenty-fifth relief concert under the auspices of the Cincinnati Children's Relief Fund. Musical features were given by the Cincinnati Choral and the Wurlitzer Concert Company, under the direction of Mr. and Mrs. W. H. Dunning.

W. W.

The Chapmans Arrange Lawn Fete

Guests came from all over Maine to attend the lawn fete given recently at "Wonderland," the summer home of Mr. and Mrs. William R. Chapman. As is well known, Mr. Chapman is the director of the Maine Music Festivals and there were some one hundred festival patrons, friends and chorus members present on this occasion, which was the twenty-sixth annual outing arranged by these well known musicians. The Governor of Maine, Percival P. Baxter, was an invited guest, but regretted very much that he was unable to attend the fete owing to the fuel situation, which required his presence in Augusta. "Wonderland" formerly was owned by William K. Ashton and was one of the notable show places of New Hampshire.

Many Dates for Walter Mills

Walter Mills, baritone, will be under the management of the Betty Tillotson Bureau for the coming season. Mr. Mills is well known in New York and surrounding cities, where he has enjoyed success as a concert singer. He will sing at the Eastman Theater, Rochester, October 1 to 4, inclusive. On October 20 he will sing in Brooklyn; October 28, in Plainfield, N. J., and on December 1 he will give a joint recital with Willeke, cellist, at Carnegie Hall in Pittsburgh. He will appear as one of the concert singers at the Town Hall on November 8, when Betty Tillotson will present several of her artists.

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